

ILLINOIS LIBRARY
AT URBANA-CHAMPAIGN
ARCHITECTURE

HIGHER LIBRARY ARCHITECTURE
UNIVERSITY OF ILLINOIS

NOTICE: Return or renew all Library Materials! The Minimum Fee for each Lost Book is \$50.00.

The person charging this material is responsible for its return to the library from which it was withdrawn on or before the **Latest Date** stamped below.

Theft, mutilation, and underlining of books are reasons for disciplinary action and may result in dismissal from the University.
To renew call Telephone Center, 333-8400

UNIVERSITY OF ILLINOIS LIBRARY AT URBANA-CHAMPAIGN

L161--O-1096





26u
959
cop.3

332-137

emporary American Painting and Sculpture

University of Illinois 1959



An abstract painting featuring a dense, chaotic composition of black, white, and red lines and splatters. The lines are mostly vertical and diagonal, creating a sense of movement and depth. The background is a light, textured surface, possibly paper or canvas, with some faint, illegible markings. The overall effect is one of intense energy and spontaneity.

Contemporary American Painting and Sculpture

University of Illinois, Urbana
March 1, through April 5, 1959
Galleries, Architecture Building
College of Fine and Applied Arts

© 1959 by the Board of Trustees of the University of Illinois

Library of Congress Catalog Card No. A48-340

7571
2102
1959
Sup 3

WICKER LIBRARY AND MUSEUM

CONTEMPORARY AMERICAN PAINTING AND SCULPTURE

DAVID D. HENRY
ALLEN S. WELLER

President of the University
Dean, College of Fine and Applied Arts
Chairman, Festival of Contemporary Arts

EXHIBITION COMMITTEE

N. Britsky	E. C. Rae
W. F. Doolittle	H. A. Schultz
D. E. Frith	J. R. Shipley
J. D. Hogan	C. V. Donovan, Chairman

STAFF COMMITTEE MEMBERS

E. H. Betts	M. B. Martin
P. W. Bornarth	N. McFarland
G. R. Bradshaw	D. C. Miller
C. W. Briggs	R. Perlman
L. R. Chesney	L. H. Price
E. F. DeSoto	J. W. Raushenberger
C. A. Dietemann	D. C. Robertson
G. N. Foster	F. J. Roos
C. R. Heldt	C. W. Sanders
R. Huggins	M. A. Sprague
R. E. Hult	R. A. von Neumann
B. M. Jackson	L. M. Woodroffe
J. W. Kennedy	W. R. Youngman
B. Kuhlman	E. J. Zagorski
A. M. Levine	N. V. Zirolì
J. G. Lynch	H. E. Jordan, Secretary

ACKNOWLEDGMENTS

The College of Fine and Applied Arts is grateful to those who have made loans of paintings and sculpture to this exhibition and acknowledges the cooperation of the following collectors, museums, and galleries:

ACA GALLERY, NEW YORK CITY

THE ALAN GALLERY, NEW YORK CITY

BABCOCK GALLERIES, INC., NEW YORK CITY

BODLEY GALLERY, NEW YORK CITY

GRACE BORGENICHT GALLERY, NEW YORK CITY

MR. AND MRS. HENRY H. BRIGHAM,
SAN FRANCISCO, CALIFORNIA

MR. AND MRS. PHILLIP A. BRUNO,
NEW YORK CITY

CALIFORNIA PALACE OF THE LEGION OF
HONOR, SAN FRANCISCO, CALIFORNIA

MR. ALLEN CASE, LOS ANGELES, CALIFORNIA

LEO CASTELLI GALLERY, NEW YORK CITY

MR. AND MRS. THOMAS COAD,
PORTLAND, OREGON

THE COLLECTORS GALLERY, NEW YORK CITY

CONTEMPORARIES GALLERY, NEW YORK CITY

CONTEMPORARY ARTS, INC., NEW YORK CITY

M. H. DE YOUNG MEMORIAL MUSEUM,
SAN FRANCISCO, CALIFORNIA

THE DOWNTOWN GALLERY, NEW YORK CITY

ANDRÉ EMMERICH GALLERY, NEW YORK CITY

LA GALERIA ESCONDIDA, TAOS, NEW MEXICO

FAIRWEATHER-HARDIN GALLERIES,
CHICAGO, ILLINOIS

CHARLES FEINGARTEN GALLERY,
CHICAGO, ILLINOIS

FINE ARTS ASSOCIATES, NEW YORK CITY

G GALLERY, NEW YORK CITY

MR. AND MRS. ROBERT GARDNER,
CAMBRIDGE, MASSACHUSETTS

GRAND CENTRAL ART GALLERIES, INC.,
NEW YORK CITY

GRAND CENTRAL MODERNS, NEW YORK CITY

MR. ADOLPH GREEN, NEW YORK CITY

DALZELL HATFIELD GALLERIES,
LOS ANGELES, CALIFORNIA

EDWIN HEWITT GALLERY, NEW YORK CITY

MR. JOSEPH H. HIRSHHORN, NEW YORK CITY

IOLAS GALLERY, NEW YORK CITY

MARTHA JACKSON GALLERY, NEW YORK CITY

KANEGIS GALLERY, BOSTON, MASSACHUSETTS

DR. MORTON KLEIN, BEVERLY HILLS,
CALIFORNIA

M. KNOEDLER AND COMPANY, INC.,
NEW YORK CITY

SAMUEL M. KOOTZ GALLERY, INC.,
NEW YORK CITY

KRAUSHAAR GALLERIES, NEW YORK CITY

LANDAU GALLERY, LOS ANGELES, CALIFORNIA

MR. J. PATRICK LANNAN, CHICAGO, ILLINOIS

MR. AND MRS. HERBERT LEE, BELMONT,
MASSACHUSETTS

MAIN STREET GALLERY, CHICAGO, ILLINOIS

MR. AND MRS. IRVING MATHEWS,
SAN ANTONIO, TEXAS

PIERRE MATISSE GALLERY, NEW YORK CITY

MELTZER GALLERY, NEW YORK CITY

MR. AND MRS. JOHN METZENBERG,
CHICAGO, ILLINOIS

MIDTOWN GALLERIES, NEW YORK CITY

THE MILCH GALLERIES, NEW YORK CITY

BORIS MIRSKI ART GALLERY, BOSTON,
MASSACHUSETTS

TIBOR DE NAGY GALLERY, NEW YORK CITY

NELSON GALLERY OF ART — ATKINS MUSEUM,
KANSAS CITY, MISSOURI

MR. AND MRS. ROY R. NEUBERGER,
NEW YORK CITY

MR. AND MRS. KENNETH NEWBURGER,
HIGHLAND PARK, ILLINOIS

NORDNESS GALLERY, NEW YORK CITY

OVERTON ART GALLERIES, COLORADO SPRINGS,
COLORADO

BETTY PARSONS GALLERY, NEW YORK CITY

PERIDOT GALLERY, NEW YORK CITY

FRANK PERLS GALLERIES, BEVERLY HILLS,
CALIFORNIA

PERLS GALLERIES, INC., NEW YORK CITY

MR. AND MRS. DONALD PETERS,
NEW YORK CITY

POINDESTER GALLERY, NEW YORK CITY

FRANK K. M. REHN, INC., NEW YORK CITY

ROKO GALLERY, NEW YORK CITY

PAUL ROSENBERG AND CO., NEW YORK CITY

SAIDENBERG GALLERY, NEW YORK CITY

HARRY SALPETER GALLERY, INC.,
NEW YORK CITY

BERTHA SCHAEFER GALLERY, NEW YORK CITY

SCULPTURE CENTER, NEW YORK CITY

MR. STANLEY SEEGER, JR., FRENCHTOWN,
NEW JERSEY

JACQUES SELIGMANN AND CO., INC.,
NEW YORK CITY

CARL SIEMBAB GALLERY, BOSTON,
MASSACHUSETTS

MR. AND MRS. ROLLIN C. SMITH, JR.,
DARIEN, CONNECTICUT

MR. HERMAN SPERTUS, GLENCOE, ILLINOIS
STABLE GALLERY, NEW YORK CITY

STABLES GALLERY, TAOS, NEW MEXICO

SWETZOFF GALLERY, BOSTON,
MASSACHUSETTS

CATHERINE VIVIANO GALLERY, NEW YORK CITY

MR. SHERLE WAGNER, NEW YORK CITY

MAYNARD WALKER GALLERY, NEW YORK CITY

MR. L. ARNOLD WEISSBERGER, NEW YORK CITY

MR. AND MRS. ALLEN S. WELLER,
URBANA, ILLINOIS

WEYHE GALLERY, NEW YORK CITY

WILLARD GALLERY, NEW YORK CITY

WORLD HOUSE GALLERIES, NEW YORK CITY

ZABRISKIE GALLERY, NEW YORK CITY

JURY OF SELECTION

C. V. DONOVAN
W. F. DOOLITTLE
J. D. HOGAN

PURCHASE AWARDS

1948	1949	1950	1951
LEONARD BECK	CLAUDE BENTLEY	MAX BECKMANN	WILLIAM BAZIOTES
EUGENE BERMAN	LOUIS BOSA	DEAN ELLIS	BYRON BROWNE
RAYMOND BREININ	FRED CONWAY	FREDERICK S. FRANCK	ADOLPH GOTTLIEB
JOSEPH DE MARTINI	JOHN HELIKER	ROBERT GWATHMEY	CLEVE GRAY
WILLIAM J. GORDON	CARL HOLTY	HANS HOFMANN	MORRIS KANTOR
PHILIP GUSTON	RICO LEBRUN	CHARLES RAIN	LEO MANSO
HAZEL JANICKI	ARTHUR OSVER	ABRAHAM RATTNER	MATTA
KARL KNATHS	FELIX RUVOLO	HEDDA STERNE	GREGORIO PRESTOPINO
JULIAN E. LEVI	YVES TANGUY	ANTHONY TONEY	KURT SELIGMANN
LESTER O. SCHWARTZ	BRADLEY WALKER		JEAN XCÉRON
	TOMLIN		
1952	1953	1955	1957
SAMUEL ADLER	ROBERT L. GRILLEY	RALPH S. DU CASSE	DAVID ARONSON
TOM BENRIMO	YNEZ JOHNSTON	FRANK DUNCAN	JACOB EPSTEIN
CAROL BLANCHARD	GYORGY KEPES	LEONARD EDMONDSON	ELIAS FRIEDENSOHN
CARLYLE BROWN	LAWRENCE KUPFERMAN	MORRIS GRAVES	JOHN HULTBERG
WILLIAM CONGDON	THEODORE J. ROSZAK	MARGO HOFF	WOLF KAHN
WALTER MURGH	BEN SHAHIN	ROGER KUNTZ	CARL MORRIS
RUFINO TAMAYO	MARGARITA WORTH	GEORGE RATKAI	CHARLES UMLAUF
		KARL ZERBE	NICHOLAS VASILIEFF

SALES

Many of the works of art in this exhibition are for sale. Visitors are cordially invited to obtain information from the attendant at the desk in the West Gallery.

The Image of Man in Contemporary Art

Every period has produced its own image of man. Man has had many different conceptions of himself throughout the ages, and one of the surest indications we have of this is the actual pictured image which the artist has left of man. This is not just a question of *style* (though there are styles in human bodies and in individual faces, just as there are in the garments that clothe bodies and the hats that surmount faces), but it is a fundamental problem. Man's image of himself inevitably reflects his whole conception of the universe which surrounds and sustains him, and no less surely shows the relationship of one individual to another. There have been a few periods which produced images of man so powerful that we have never been able to forget them, even long after the conditions which made such images possible have vanished.

The question "What is man?" has bothered us for a long, long time, and probably it will never be answered. But the question "What does man think he is, what does he think about himself?" *can* be analyzed, and is constantly being approached from many different angles: sociological,

scientific, psychological, statistical, humanistic. Here is a field in which the artist has produced a body of significant material which is positive and definable. Certainly our knowledge of what man thinks himself to be, of the role which he assumes in his total scheme of things, is implicit in the image of himself which he leaves behind him.

In his excellent book *The Principles of Art*, the English philosopher R. G. Collingwood defined this side of the role of art as follows:

It [art] must be prophetic. The artist must prophesy not in the sense that he foretells things to come, but in the sense that he tells his audience, at risk of their displeasure, the secrets of their own hearts. His business as an artist is to speak out, to make a clean breast. But what he has to utter is not, as the individualistic theory of art would have us think, his own secrets. As spokesman of his community, the secrets he must utter are theirs. The reason why they need him is that no community altogether knows its own heart; and by failing in this knowledge a community deceives itself on the one subject concerning which ignorance means death. For the evils which come from that ignorance the poet as prophet suggests no remedy, because he has already given one. The remedy is the poem itself. Art is the community's medicine for the worst disease of mind, the corruption of consciousness.

More recently, Walter Abell in his remarkable book *The Collective Dream in Art* has treated art as the collective unconscious of mankind, and has based a whole psycho-historical theory of culture on the relations which have been disclosed in this way between the arts, psychology, and the social sciences.

Once the culture and the spiritual climate within which a distinctive image of man was formed have changed, it is impossible for an artist to handle the style which evolved to express such an image without reflecting these changes. Even when a determined effort is made to continue or to recapture or even to copy an outworn image, an exhausted tradition, the changed conditions prevailing at the time of the creation of the new work inevitably make themselves felt. The great example in European culture is the continuing influence which the classic image has had upon later artists, but neither the Lombard sculptors in southern Italy in the thirteenth century, the artists of the developing Renaissance in Florence and Venice in the fifteenth century, nor the energetic attempts of a whole international group of neo-classic designers in the early nineteenth century were ever

able to create works which can for a moment make us think that we are actually looking at genuine Greek or Roman work. Their works are not necessarily poorer than classic works, but they are *different*, even when the artists did not want them to be different. "There are no past things for which one should long," Goethe once wrote, "there are only eternally new phenomena being shaped from the elements of the past."

The image of man which the Greek formed has been one of the most powerful and persistent in the western world. The Greek saw himself as a self-confident and physically perfect being, completely in control of his environment and of himself. The imperious gesture of the Olympia Apollo, who commands and determines events outside of himself, is characteristic. Greek man is not highly individual, but rather is a universal type. The Greek artist saw man as so completely important that he does not occupy a landscape setting. He dominates the world of nature, just as the Greek hero dominates the forces of chaos which he confounds by his determination and his logic. He may be destroyed in crushing defeat by overwhelming forces, but he will not lose his completeness or his integrity even in defeat. The Greek image of man is nude, timeless, universal. Even a broken or fragmentary Greek image suggests completeness and perfection. The very forms of nature (rivers, mountains) are normally given humanistic form in Greek artistic expression. Man is big in scale; he understands the world; the space around him is limited, measurable, and within his grasp.

How different is the image of man which appears in the Gothic cathedrals, and which was achieved only after centuries of mental change and development! For one thing, man is no longer a naked hero who triumphs over and controls the physical world. The reality he expresses is no longer a reality of controlled balances, of opposing physical forces, an ideal development of the material world, but a more complex one of interweaving spiritual tensions. The figure is clothed in long flowing garments which echo the architectural shapes and forms of the building of which it is a part. The Gothic artist, like the Greek, uses the figure to personify, to symbolize, many different things, but it is not the order of nature which he is symbolizing, but rather transcendental values, spiritual concepts, dog-

matic beliefs as revealed through specific symbolic narratives. No Gothic figure has the same completeness and self-sufficiency which a Greek figure has; it must be seen in relationship with a large scheme which, intellectually, spiritually, and physically, reveals a vast program, a summation of human beliefs and activities. The Gothic figure is not much more individualized than was the Greek image, but it is an image which remains always a part of a larger whole rather than a complete concept in itself. Neither the Greek nor the Gothic artist signed his work, and we know next to nothing about individual artists in these periods. Work in neither of these periods was produced for the purpose of the artist's "self-expression," but rather it disclosed a conception in which the artist and the work of art were simply parts of a larger whole.

Another heroic image of man emerged in the High Renaissance in Italy. It is like the Greek in its physical power and beauty, and it was quite consciously influenced by the classic ideal, but it is also concerned with some of the spiritual values of the Gothic image. Though it is a universal expression, it is individual and personal in its realization, and it is concerned with psychological and spiritual relationships between separate individual beings. As we look at such a work as Michelangelo's *Creation of Adam*, we at once become involved in all sorts of considerations of human relationships. What is the meaning of the contact between these figures, which depend so profoundly upon each other? What was the nature of the artist who created these forms? What does he mean? The content of the picture can be read in various ways. Who are the beings who emerge from the swinging cloak of the soaring figure to the right? There is no literary text which exactly explains them; they are the invention of a highly original artist who is using a familiar theme and a style perfected by a long tradition, to create new forms and new ideas. It is heroic and ideal, but it is also tense, nervous, full of questions, full of the problems which arise in the contacts between different *kinds* of life and different experiences. Yet it remains approachable in a personal and a psychological way, as the Greek image (at least for us) does not. It represents a grand but a possible kind of humanity.

Still another definitive image of man appeared to such a seventeenth century Dutchman as Rembrandt. A Rembrandt portrait is man the unique individual, studied, apprehended, analyzed, questioned, by a specific and unique artist. It reveals much about both the subject (the man who posed for the portrait) and the artist who made it. It is not in any obvious sense a symbol of anything (as each of the previous images has been), but rather it is the thing itself, in all its implications, with all of its associations and overtones. The artist is concerned with precisely those qualities, those details, which make this particular man different from every other man. Though the portrait introduces next to nothing in the way of a described setting, this image is profoundly concerned with relationships between man and his physical environment, as we see in Rembrandt's study of specific atmospheric and light conditions. Though this is an image which reveals a heroic and complete and well understood personality, it is an image which at the same time reflects the way in which intangible elements *outside* of the individual personality change it, condition it, influence it. The changing mysterious quality of the physical world of nature is revealed to us in the changing pattern of light and shade, in the atmospheric effects which make this a portrait which in one way is specific and limited, and, in another, a record of the reaction of one personality upon another. This is the first of the images to which I have referred in which we are struck with the direct relationship of the image *in* the work of art and the creative artist outside of it. Each studies the other profoundly. Rembrandt is deeply interested in the particular individual whose portrait he is painting, but he is no less consciously interested in himself, in his own feelings and reactions. He proudly signs and dates the picture, leaving it as a personal record, a thing which never occurred to the Greek or the Gothic artist.

What is the image of man which the artist of our times has created? How does he picture himself, express himself? I am not now referring to the image of man which has been created by the commercial artist who is interested, not in man himself, but in the selling of a product, though the iconography of advertising art is in itself a fascinating subject, and no

doubt offers some significant insights into the darker aspects of human nature. I shall not here refer to the blithesome, correctly shaped, crisply dressed dream of the American wife, exhibiting her teeth in ecstatic satisfaction as she talks to a friend from her perfectly ordered kitchen over a telephone extension which exactly matches the color of her kitchen walls, almost beside herself with joy at having at last been relieved from the back-breaking labor of defrosting the refrigerator manually. I shall not here refer to the grave image of the physician (symbol of our scientific age), with his neatly clipped moustache, a freshly laundered high-collared white jacket on his trimly shaped torso, a small round mirror projecting from a band around his head, leaning forward solicitously to confer with a fur-coated woman in an easy chair as he recommends a newly marketed antibiotic. Nor do I refer to the vigorous young male, luxuriating in his shower after an energetic and happy day spent in deep-sea fishing or tennis, who sings lustily in his joy at having finally solved the problem of unruly hair. These images and others like them (the grey-haired, perfectly groomed executive whose problem of a declining sales index has been solved by a new letterhead; the smart, gay, slightly risqué office secretary, delightedly throwing her arms in the air in joyful abandon at the superlative performance of a new automatic stamping device) are part of our culture and inevitably color our thinking, but they remain anonymous and impersonal and do not pretend to express the *meaning* of either subject or artist.

What is the image of man which the artist — the *serious* artist — of our times has created? I mean the artist who thinks of himself as the peer of the great masters of the past, the artist whose works are selected for major national exhibitions, who is handled by dealers, who paints to please himself and to fulfill his own desires, who is reproduced in art magazines, who teaches on university faculties, who applies for and often gets Fulbright awards and Guggenheim grants?

We can begin to define this modern image by calling attention first to two things which it is *not*. It is not a nude figure and it is not an individualized portrait. Anyone who attends exhibitions will have been

struck by the fact that two of the great themes which for centuries were the vehicles for some of the profoundest aesthetic expressions of the western world have virtually completely disappeared. The nude figure, as an object of aesthetic delight, structural organization, and personal expression has almost vanished. Portraiture which combines descriptive content with contemporary style hardly exists. These two themes, which were exciting and stimulating for generations of artists in the western world, are no longer available as points of departure for the artist today. Why? People love to look at such pictures (witness the crowds which attended a huge exhibition of portraits of all periods and places recently at the Art Institute of Chicago, a magnificent show called "The Artist Looks at People"). Why has the contemporary artist turned his back upon these themes? Museum directors and juries of selection have frequently commented that they seldom see works in these categories of high artistic quality, and consequently seldom exhibit them. Are such pictures not being produced because the artist no longer has the skill to do so, or has his lack of interest in these once-great themes led to a decline in his production of them? Whatever the reasons, the vacuum thus created must have its significance in an analysis of what the artist today feels himself to be.

We must also recognize that there is no *one* contemporary image of man. Even without taking into consideration all of the special situations which have arisen in modes of communication quite different from those we are dealing with here, ours is an age of multiple images, of images conditioned by space and time, by the change and movement which are part of our existence. Yet the characteristics which I have tried to distinguish in the discussion which follows are not usually exclusive. Sometimes they are the front and the back of the same conception, which can present very different aspects from different points of view. Sometimes a powerful influence can make itself felt in an artistic development in seemingly *opposite* ways: rejection can be as powerful an expression of a stimulus as can acceptance. It is important always to consider what the image is not, as well as what it is.

One of the first characteristics which we observe as we try to define the imagery which has been developed to express modern man in contemporary art is a strongly mechanistic quality. Indeed, this is probably the cause of a number of other qualities which will presently be noted. We often encounter a figure style which involves sharp edges, angular movements, impersonal surfaces, a deliberate avoidance of strongly differentiated individuality. The influence of the machine upon the artistic imagery of our times has inevitably been profound, and makes itself felt in at least two different ways. On the one hand, one group of images challenges the performance of the machine itself in being neat, smooth, orderly, logical, repetitious, and standardized. But another responds to the example of the machine by deliberately being everything that a machine is *not* — impulsive, unexpected, contemptuous of any practical or functional result, neglectful of technical stability. These two attitudes can be discerned both in works which involve the recognizable human image and in works which are completely non-objective. A fascinating possibility, which has been explored by many contemporary artists, is the flooding of machine-like forms with intensely personal humanistic emotions. This seems to many the most creative and individual way of coming to grips with one of the bases of modern life. It is often conducive of a peculiar and penetrating kind of pathos, which Worringer has described as "that uncanny pathos which attaches to the animation of the inorganic."

The mechanization of the human image was undertaken early in the history of twentieth century style by such artists as Giorgio de Chirico and Fernand Léger. It was implicit in the development of cubism, with its tearing apart of complex structures into component parts. It underlies one aspect of contemporary non-objective art, in which forms, patterns, and balances which echo and reflect the relationships which exist within the human body are developed (perhaps unconsciously) in purely aesthetic terms. Mechanization means dehumanization, and this is a clear note in many different kinds of recent work. The opposite sides of the mechanistic impulse may be illustrated by reference to the sharp-edged, clear-cut, well articulated images of such an artist as Guglielmi, as opposed to the very

imaginative and emotional development of mechanistic forms in the paintings of Matta. A curiously affecting example in the present exhibition is the image which Joseph Glasco has created in his *Interior With Standing Man* (Plate 27): the huge body, the very small extremities, the doll-like joints and stiff puppet-like gestures, the deliberate minimizing of those features and organs of the body which are most closely associated with man as man. The figure stands forth stiffly against a background made up of dynamic, organic living forms: indeed, this background seems to have a more living quality than does the figure in front of it. In Abbott Pattison's *Giro d'Italia* (Plate 128) the theme of the merging of man and machine is handled vigorously and gayly, as the motorcycles and their riders form a single unified personality.

Another recurrent theme, which inevitably makes itself felt in the development of the contemporary human image, is violence. There is no reason to wonder as to why this is the case: our age is a violent one, and we cannot see man without taking this into consideration. The violence of the contemporary image may be conveyed by specific violent *actions*, but it may also be conveyed by violence *within* the image itself, by the opposition of members, by distortion, or by new, forced relationships between parts of the total image. It may be conveyed by a violence of method, as well as by a violence of forms and relationships. The painful qualities of contemporary imagery are apparent in the most widely varying ways. Among older living artists who have defined special aspects of this quality are Picasso and George Grosz; more recently we think of De Kooning and Golub as having created curiously personal and powerful images of humanistic violence.

The present exhibition is full of this theme, expressed in a variety of ways. It is by no means confined to works in which the human image remains as a recognizable element, but is an undercurrent in a number of highly abstract and non-objective works as well. A painting like Joachim Probst's *Christ in Thorns* (Plate 32) suggests that a struggle has taken place, and is, indeed, still in process. The conventional icon-like attitude is apparent, but the image as image is no longer so important as the struggle within the material itself. This is all the more remarkable because the

actual subject matter is one of repose: it is the uncontrolled violence of the artist's reaction to this theme which gives the work its impact. Abraham Rattner's *Moses* (Plate 12) suggests that a great wind is sweeping through everything, the spirit or breath of the Almighty. The hair and beard of the prophet are no more in flux than are the tablets themselves. The characters of the commandments have the same animated, moving quality as other linear elements in the picture, including the artist's signature.

Ruth Ray's *What Is Man?* (Plate 56) is an extraordinary example of many of the current preoccupations in humanistic imagery, including violence, which is here a matter of symbol rather than of method. The figure is that of a warrior, but his armour is made of paper and therefore useless against conventional attack. His face is hidden, his individuality concealed. At his feet is a broken and wounded doll: thus his adversary is in itself powerless, impotent, lifeless. In the background a city goes up in flames and smoke. The thin painting, the meticulous descriptive detail, are strangely at variance with the violence and despair of the symbols developed.

We note too the way in which humanistic emotions are sometimes expressed with peculiar poignancy in the use of animal forms. It is interesting to observe how frequently in contemporary art the motive of the violence and pathos of the death of animals is introduced. In our show, Alfred Blaustein's *Trussed Sheep* (Plate 98) and Rico Lebrun's *Dying Steer* (Plate 112) employ precisely this theme, soaked with human emotion, and developed as a powerful symbol of the violence of our age.

Closely related to the element of violence which underlies much contemporary imagery is an emphasis on death, decay, and disintegration. Again, this can be conveyed either in the specific thematic material handled or in the materials and methods employed. Jonah Kingstein's *Dead Man* (Plate 114) reflects this preoccupation with a strange element of fascination, even of glamour. The painting almost becomes an expression of the romance of decadence, of the beauty of death. The organic movement which surges through it is nervous, delicate, flowing, rhythmic, dynamic. Far afield from this is such a work as Carroll Cloar's *Where Will You Spend Eternity?* (Plate 124), in which the meticulous descriptive realism

of the theme becomes symbolic: the roadside sign, the lonely abandoned seated man, his eyes focused downward, the dead trees in the slightly misty background. There is even a slight queer suggestion that the man, for all of his explicit detail, is transparent, is part of the transitory, changing, disappearing whole.

What is the reason that so many contemporary artists have deliberately fashioned their works so that they look old, battered, abused? An extraordinary number of such works are made to look as if they were fragments from the past, objects which have been excavated and worked upon by the corrosive elements of time. This is often the case in recent sculpture, in which the pitted surfaces, the subtle shifting variations in color and texture (deliberately created), remind us inevitably of the chance effects often observed in bronzes which have been excavated after being buried for centuries in earth or sea. We recall, too, those paintings of Eugene Berman in which he painstakingly created pitted, worm-eaten surfaces, so that new canvas looked like age-old panel, and we think also of the curious imagery of the earlier paintings of Stephen Greene in which thin cadaverous figures, often supported on crutches, seemed to be measuring themselves for their own burials. Death and decay are just below the surface of many recent images.

There are a number of ways in which the contemporary image of man is presented to us obliquely or ambiguously, with a reliance upon disguises, masks, and pictures within pictures. Is this an effort, conscious or unconscious, on our part to hide, to conceal ourselves, to present ourselves as something we are not? Is modern man a hypocrite, and does his art express this? This must be true of one side of man; it has probably always been true of him, but we happen to be living at a time when this impulse is strong enough so that it has become a distinct influence in the development and formulation of contemporary imagery.

There is a whole group of recent images in which the mask motif is handled as a primary theme. The masked figures of Louis Bosa and Abraham Rattner come to mind, as do the fantastic jugglers of Kuniyoshi. We are not sure as we look at some of these forms whether the masks are

symbols of gaiety or whether they are concealing sinister undercurrents, but often the latter significance seems probable. In other works, which do not introduce the mask as such, the human face is presented with a certain stark simplicity which seems almost mask-like in quality. The strong influence which seems to have come quite recently from German expressionism sometimes introduces faces of this kind. In David Park's *Nude With Flower* (Plate 21) the face is executed with the severe simplicity of a mask, with its broad brush-strokes and massive color areas.

Sometimes the mask assumes frightening qualities because we are not even sure that it conceals a face beneath it. Fred Farr's *Armored Figure No. 1* (Plate 25) is an animated and belligerent figure, but is there anything inside the sheath of armour? The helmet seems to have no head within it. A disturbing impersonality is united with positive and even aggressive action, with an elaborate assault upon surrounding space suggested as a result of the partially detached forms of the helmet and the armour around the shoulders. The presentation of the head as a powerful mask with a blank interior is further expressed in *The Blind Man* of Harold Tovish (Plate 10).

A similar ambiguity, which approaches a masking or disguising of intention, is encountered in the curious theme of the picture within the picture. At times this makes it difficult, as we look at the individual human image, to define what it is we are looking at. Is it the thing itself, or a reflection of such an image, or a picture of it? In Herbert Katzman's *Ensor Seated Before "The Entry of Christ into Brussels"* (Plate 106), Ensor's head is as much a mask as are those in his painting. The artist becomes *part* of the work of art, merges with it and in it. We are purposely confused as we study such an expression.

There is another way in which the contemporary image of man seems to be often presented negatively rather than positively. Man often is revealed through traces, reflections, shadows, symbols, rather than through himself, in his full development and expansion. The marks which man has left upon his environment, the evidences of actions, rather than the fulfillment of the result of those actions, is implicit behind much modern humanistic

imagery. Sometimes, in looking at contemporary art from this point of view, we feel like a hunter who is forming his idea of some unknown animal from the track his feet have left in the forest. Or again, it may be like the attempt to reconstruct the personality of its inhabitants from a house which has been lived in but abandoned.

Recent *trompe l'oeil* paintings have usually been looked at as examples of technical presentation and formal arrangement. However, the implied symbolism of the realistically presented material in such paintings arouses our speculative interest. Why have precisely these, and no other, objects been grouped in such a way? Is the artist himself always fully aware of all of the connotations such compositions arouse? Aaron Bohrod's *Human Comedy* (Plate 53) is a compendium of contemporary symbolic preoccupations. It reveals the interior structure of the human head, the veins, the nervous system. The eyes and the brains, those organs in which the spirit of man seems to reside, are gone: what is left are fragments of the material structure. The physical character of this anatomical debris is close to other dead things in nature — a hairy coconut, the dry spine of a sharp seed. The architectural base upon which these objects rest is old, battered, weather-beaten, its paint cracked and peeling, wounded by ancient nail holes. A little print or photograph of a detail from Ingres's *The Bather of L'Alpinçon* is folded, torn, crushed, and the artist's signature is inscribed on a battered card which is also redolant of the past, with its incongruous Rococo cupid. The background of the whole composition is old too, its paint swelling and cracking. The delicate stability of a tiny brush controls the center of the composition, marking the insistent dominance of the artist's activity. How should we interpret this strange assemblage of objects? Why do they seem meaningful, even fashionable, at this particular moment? They are, after all, quite different from the objects which were so carefully composed and presented in nineteenth century paintings created in a similar vein.

Still-life objects can be given intense humanistic content. Has the guitar been so constant an element in twentieth century painting because it suggests the organic form of the human body? In Ben Shahn's *Still Life*

(Plate 6) the swelling form, the open depths, the sinew-like strings, the eye-like intensity of the knobs, the taut equilibrium which must be sustained to keep the whole structure in tune, the elegant surface designs and decorations, have all become intensely personal. We note that the location of these forms remains completely ambiguous: they seem to float in space.

In Ibram Lassaw's *Zodiac House* (Plate 29) we feel the paths of empty windows. It is like a home or a nest which has been abandoned. Its rectangular shape indicates that it is a man-made object, but the irregular forms which crown it seem like a natural growth. Jacob Lawrence's *Magic Man* (Plate 77) symbolizes man as magician: inexplicable, mysterious. The artist is a conjuror, changing the forms of nature into new forms. Geometric forms (cones and cubes) and natural forms (fish, eggs, plants) are the elements from which all else can be constructed. The edges are sharp and impersonal; the composition suggests the ambiguity of near and far objects in a mysterious way.

The things man builds may today suggest his inner character better than anything else. In Kay Sage's *Suspension Bridge for the Swallows* (Plate 45) these vast engineering structures remain enigmatic in function, their bases lost in mist, with ladders reaching up into space, but uninhabited. Has all of this been done simply for birds to perch upon? Another lonely painting which is full of symbolic humanistic significance is Garfield Seibert's *The Road Between* (Plate 67). The mystery of man is everywhere present in the depths of the woods. A road leads through the trees, it rises a bit and drops off into the unknown. Tracks show that it has been recently used; shadows fall across the road, but we do not know who or what make them.

The traces which man has left suggesting his inner nature, and the objects which provide the material for his compositions, cannot be explained symbolically in any certain or rigid manner, but if we look at works of art from the point of view of content rather than exclusively as aesthetic form, we are bound to construct our own conception of the intelligence and the spirit behind them. The difficulty in interpreting contemporary symbolism lies in the fact that it does not rely upon any literary system or source, but

is the personal creation of the individual artist. Its final meaning may not be clear to us now; indeed, it may be problematical to the creator as it is to the spectator.

The contemporary human image frequently represents man alone. A sense of the human being as unattached, unrelated, is often encountered. Sometimes this is expressed in purely descriptive ways, but often (as is the case with nearly all of these qualities) by indirection. Scenes which imply concentrated or intense human activity, but from which man is unaccountably absent, may express this sense of aloneness, as well as do scenes in which the single human figure is cut away from the attachments of expected relationships.

One of the significant figures in contemporary American painting, Edward Hopper, has very largely developed the content of his work from the expression of the loneliness of the individual even when physically part of a social situation. His deserted streets, his houses outlined sharply against the sky, the figures in his paintings which are given a strange isolation in the midst of urban social situations, present a powerful twentieth century symbol. A different kind of detachment is suggested by James McGarrell's *Rest in Air* (Plate 115), in which the two figures are unexpectedly and strangely separated from each other, the man with his back to the reclining woman, her head hidden by her hands. The peculiarly lonely quality of this aspect of contemporary art is also conveyed by Helen Lundeberg's *The Lonely Ways* (Plate 92). Here is a man-made landscape, utterly empty. The branching and intersecting roadways reach toward the flat horizon in intricate patterns, but they seem to lead nowhere in their complete abandonment. In Charles Sheeler's *Composition Around Red* (Plate 78) we are confronted by a multitude of evidences of man and his works, but man himself is conspicuously absent, and the scene becomes disturbingly lonely as a result. We are conscious of the straight, neat edges, the complicated shapes and forms of things, of the fence which shuts out the uncontrolled world of free nature, of the arbitrary perspective and the interlocking planes, of the automobile without its driver. All of these man-made forms are, in a way, unsubstantial; they are penetrated by open spaces, interrupted by larger

movements and forces from a larger kind of organization outside of them. Thus what seems to be "outdoors" so far as man is concerned seems to be a kind of "indoors" of some other order of being. We wonder what is in front, what is behind. Are some of these forms or shapes reflections rather than reality? Another architectural composition which becomes an image of loneliness is Georgia O'Keeffe's *Black Patio Door* (Plate 13): a door leading nowhere, with nothing outside, either.

Man alone can, however, be a figure of heroic proportions. How often in recent years have we seen the image of the human head, enlarged to enormous proportions, presented almost without reference to any extraneous material relationships? Recent examples by Nicholas Carone and Leon Golub come to mind. An extraordinary sculptural conception is Luise Kaish's *Ezekiel and the Angel* (Plate 2): a figure with wide-swept exalted arms, head thrown back, alone with a great rushing form which seems like the wind itself. The whole composition is open; it demands ample actual space around it.

In a number of different ways, such images suggest the singleness of the artist and his thoughts, the necessity which each individual human being has to solve basic problems by himself. Perhaps there have been few periods in history when the sense of individual isolation has been more frequently or more strongly conveyed than now.

Several of the characteristics which have already been noted suggest still another one — a deliberate loss of individuality in the contemporary image of man. Once we are looking for this, we may be surprised to note how often the figures in recent works of art look away from us, so that we cannot identify them as individuals, or how often the face is obscured or omitted. The image as such loses its individuality, and may lose its powers of immediate communication, as the unique creative personality of the artist enlarges in importance. There seems to be an inverse relationship between emphatic and self-conscious expression of the artist's personality and the clarity of images which serve as a kind of visual language between artist and spectator. I am not, of course, speaking of individuality from the

point of view of aesthetic form, but simply in terms of the definition of the content of the specific image.

This loss of individuality has been implicit in the use of masks and disguises, in the reliance upon reflections and symbols. But it is frequently encountered in works which are not preoccupied with any of these things. Over a hundred years ago the German romanticist Casper David Friedrich produced one of the most effective figures of his generation in his paintings which show the backs of people who look out of windows at sights which we cannot see. It is interesting to see precisely the same theme today in Raymond Mintz's *Window* (Plate 58). It may be that our interest in the abstract nature of man's actions is at times greater than our interest in the specific actions of particular individuals. For instance, Alexander Archipenko's *Walking* (Plate 51) is not an *individual* walking; it is the very act of walking itself which is here expressed with a fluid sense of forward propulsion. In other cases the figure becomes simply a formal element in a carefully calculated pattern. Jerrold Davis's *Standing Figure* (Plate 40) is a work in which abstract shapes are given an elusively humanistic animation, but not to the extent that the shapes which form the human figure are different in character or kind from other shapes in the same picture. In Roland Detre's *Nude in Grisaille* (Plate 94) the female torso, minus arms and head, has become simply one of several elements in an abstract pattern. It seems to be without symbolic significance. In Keith Finch's *Suburban Figure* (Plate 72) space seems to be more positive than mass. The female figure in skirt and hat looks like something which has inevitably grown up to fill in an empty space which was created by the powerful, organic, and positive space areas on every side. There is a great deal of physical animation, a strong sense of *being* about the forms, but no recognizable feature, no hint of personality about the image, only about the artist. As the artist becomes more and more engrossed in the expression of his own personality, the legibility of the human image he employs tends to diminish.

Hans Moller's *Station of the Cross* (Plate 1) is a particularly interesting case, because the theme is one which in traditional iconography demanded sharp identification of specific characters. Here it is expressed in forms

which are like powerful ideographs in an unknown language: the forms which were once human figures have now become abstract symbolic tools, with pincers to the left, three nails to the right, with a heavy painful effect created by the massive dark areas and the slight dripping of the paint.

A striking characteristic of many contemporary images of man is what may be called a sense of interior structure. Many artists are much more interested in what goes on beneath the surface than they are in studying and analyzing what the eye alone perceives. This is of course a perfectly understandable result of the spirit which, in scientific fields, has led us to explore deeply into the kind of reality which cannot be seen with our simple and inadequate natural facilities, but which is revealed by exhaustive examination and dissection of natural forms. Many modern humanistic images are skinned, dissected, skeletal, with a loss of exterior surface.

Some of the classic examples in twentieth century art in this field were the paintings of Picasso in the 1930's, in which he exposed the organic interior of the human body, looked at from inside as well as outside, above and below, front and back, natural form and reflection — all organized in a single complex image. Such works suggested the ceaseless movement and curiosity of the artist's mind and eye, as he advanced *within* the image. Extreme examples were also encountered in the strangely animated yet cadaverous faces painted by Paul Tchelitchew, in which blood vessels and nervous system were pitilessly revealed in living organisms. This preoccupation helps to explain the emphasis upon space in the composition of many recent works of sculpture.

The technical method which Kahlil Gibran has employed in *St. John the Baptist* (Plate 18) allows us to penetrate into interior space, so that although the form is solidly designed, it has some of the openness of more abstract examples of contemporary work. The combination of the haggard intensity of aspect with this probing of the interior almost brings to mind the strange late bronzes of Donatello, which also (apparently due to defects in casting) reveal the hollowness of the figures. This hollowness can become in itself of symbolic significance. In Balcomb Greene's *Yvanka* (Plate 38) it is the shadows, the dark areas, which are the positive and aggressive forms.

The high lights seem like openings rather than like surfaces. Mass disintegrates, but the shape and form of mass remains. It is like a casting or a mould of form, rather than like the positive primary form itself. The lines and forms of the drapery in Karl Zerbe's *Good Angel Tenanted* (Plate 28) seem to merge with the internal skeletal structure of the figures. There is a strong sense of penetration, of seeing through forms, of forms moving and changing.

The artist is a creator, and it is his business not only to reflect the forms of nature and the ideas of man, but also to bring new forms into being and to develop and define new ideas. He has always done this, and it may be that, more often than many of us realize, what we see in nature is the result of the effect which the artist's vision has had, rather than the result of our own unaided powers of perception. Now that the precise or exact representation of external nature has diminished as an artistic activity, the artist's powers as a force which can bring new forms of life into being become increasingly exciting. The contemporary image of man is often couched in terms of the emergence of new organic forms of life, closely related to, but not identical with, the traditional shapes and forms of man himself.

As we look at recent works of art, we often feel that we are coming in contact with beings which are instinct with humanistic feelings and thoughts, but which are contained in forms which are different from the bodies that we ourselves inhabit. The handsome *Iron Sculpture* of Julius Schmidt (Plate 11) is a purely abstract composition, yet it is full of humanistic connotations, and seems like some strange new kind of living thing. It is in no sense simply a piece of architecture. It has a head, a trunk, limbs, organs, eyes; it seems very much aware of us. It is elegant and complex and disciplined, an image of power and authority. Its interior structure is as important as its boundaries. The artist has created a new and living form.

Sometimes such new organic forms seem to develop as much from insects or crustaceans as they do from human beings, even though they are used as the vehicles for the expression of specifically humanistic emotions. We

think of the vivid animation and sharp definition of the whole new race of beings brought to life by Kurt Seligmann or Matta or Joan Miró. Again, such new forms seem to emerge from the material qualities of the artist's medium, whether it be pigment, stone, or metal. Hans Hofmann's *Apparition*, in our own permanent collection, is such a being, as are the strange new organic forms which advance towards us from the romantic depths in the paintings of William Baziotes, with their sensitive tendrils and antennae.

The reader will have observed that in this discussion I have talked about only a small part of the total production of contemporary works of art, those in which the human image is used for its own sake or is strongly and definitely implied by certain indirect methods. And I have on the whole avoided discussing works in which the human image is treated in ways long familiar to us through historic tradition. What of the whole great production of non-objective works, in which conventional imagery is abandoned and in which we are primarily concerned with formal relationships, with the elements of the artist's pure language of color, mass and space, movement, texture, and so on?

Every product of the hands and minds of men is, in a certain sense, an image of its creator. The gesture and the handwriting of the artist may define him as a man more sharply than does a recognizable symbol of his external appearance. What is the image of man which an art which avoids the definable image itself presents to us? As the artist probes more deeply within himself, he is often apt to get far away from the illusion of reality which the external world presents.

Contemporary non-objective art has often seemed to be obscure, when judged by earlier standards, but this may be because it is dealing with a kind of personal symbolism which was never intended to be expressed in verbal terms. Is it a deliberate mystification? Does the artist consciously wish to express himself in such a way that many people will not grasp what he is doing and saying? There are whole great groups of contemporary art which inevitably impress us as being curiously secretive in character, in which the artist is so intensely concerned with the expression of his own

intuitive responses to his experiences that he seems to think very little about sharing his secrets with others. A curious example is the recent emphasis on a kind of calligraphy which spells out nothing at all in a literal sense, so far as language symbols are concerned.

A great contemporary critic, Sir Herbert Read, in speaking about an earlier historic phase of geometric art, believes that the feeling of fear is behind much work of this kind. "The emotion which inspires this non-representational tendency," he writes, "is fear — fear of the unknown, fear of events for which [we] have no causal explanation. . . . Fear breeds secrecy, a desire to communicate in a language that is not understood by the uninitiated — by the hostile forces." If this is true, is there a parallel between modern non-representational painting and the mystery cults of the Greco-Roman world, in which people at another time of crisis sought comfort and relief in cults which did not explain themselves to the world at large?

Not only is much non-objective art intuitive in the method of its creation, but it often relies in some degree upon the element of chance. The accidental encounters which take place in the artist's activities are exploited and developed. Many literary statements by contemporary artists suggest that the artist himself has often not been sure of what was happening until his work is completed. It is sometimes a question to the artist as well as to the spectator as to whether a particular work of art is finished or not. At times the artist seems almost like a passive instrument, through which the creative energy of some force outside of himself is passing. This places a well-nigh intolerable burden upon him, because the things which happen by chance or by accident in the creation of works of art reflect with pitiless accuracy the most deeply rooted qualities within the man himself. Contrary to popular opinion, it is probably easier to expose a second-rate artistic talent at this time than it ever was before, because it is now almost impossible to give anyone directions about how to construct first-rate work.

The image of man which has been invoked in the foregoing discussion has many elements which are disturbing. It has been powerfully influenced

by man's creature, the machine; it reflects the violence of his milieu; it is often engrossed with death and disintegration; there are elements of disguise and dissimulation about it; it frequently shows us man alone, often with a loss of individuality; it is often more concerned with the hidden interior than it is with the exterior; it turns to new organic forms of growth rather than to the old familiar forms; and it may, in some of its manifestations, reflect a sense of fear and a reliance upon chance. But it is important to note that this is an image which has not been created by the artist alone: the artist as prophet (in Collingwood's use of the term) may be in this way revealing the secrets of his audience. I think that if we were to try to formulate the image of man which emerges from his social actions, his political practices, his economic world, it might not be unlike that which has been sketched here.

Art is always worth studying as a symptom, and frequently it is one of the best symptoms we have in defining the character of an age. But the symptomatic importance of art is of no importance at all from the aesthetic point of view. What we really want to know about contemporary imagery is this: is it possible to create important, even heroic, images of man within the framework here suggested? Can we expect to find lastingly satisfying images in contemporary art if we have not yet been able to achieve them in many other aspects of our culture? There are unique possibilities in the field of art which should make it one of the most positive forces in modern life, though, to be sure, these possibilities have not yet been realized. For one thing, the artist enjoys an almost unique kind of freedom which is today rare. He does not conform. He is one of the few people in our society who can create, whole and by himself, an expression of his total personality. He is, in a sense, more independent than creative artists in other fields: the musical composer must rely upon the necessary performers to bring his work to life, the author must have a publisher before he can reveal himself to the world. He is often neglected, but he has not been forced into his activities, and, in a way, art is one of the few remaining significant indulgences left to modern man. The contemporary artist often bewails his lack of patronage, but it is unlikely that he would care to put

up with the kind of rigid direction which his ancestors tolerated in many periods of the past (often producing excellent work under such situations, however).

This very freedom, so attractive in theory, is also a puzzling problem. It leaves such a multitude of choices entirely in the hands of the artist that he is bound to be much alone. Edgar Preston Richardson has given expression to the problem when he says, "No individual can achieve greatness in himself alone, but only by giving form to what lies formless in the world about him." This is the task which the artist has always grasped, and no lesser task can ultimately satisfy him or permanently move his spectators. To achieve it, the artist must first of all respect himself and his work, and secondarily his audience. Conversely, his audience must recognize the significance and importance of his actions. Though there have been too many examples in our times in which such respect was lacking, in which the therapeutic experiences of vaguely aesthetic actions were substituted for the majesty of formal completeness, we see many artists approaching the major problem with serious, significant, and exciting work. Though the artist is inevitably powerfully influenced by the total culture of his time, he is also a major element in the formation of that culture. An exhibition like this one should be looked at as both cause and effect. We should know ourselves better after we have studied the image which the artist has left of himself.

ALLEN S. WELLER



Catalogue

1. SAMUEL ADLER

Breakwater
Plate 69

2. ALBERT ALCALAY

Vanishing City
Plate 66

3. SAM AMATO

Garden Frieze
Plate 79

4. ALEXANDER ARCHIPENKO

Walking
Plate 51

5. DAVID ARONSON

Lent by Mr. and Mrs. Herbert Lee

Joseph and the Ishmaelites No. 2
Plate 59

6. MILTON AVERY

Birds Over Sea
Plate 34

7. NEIL BARRETT

Conquered King
Plate 30

8. RAINEY BENNETT

Blue Mist
Plate 76



moller, 58

STATION OF THE CROSS

Hans Moller

754-73
BETSBERG

9. ERNESTINE BETSBERG

Roman Shop
Plate 43

754-73
BISCHOFF

10. ELMER BISCHOFF

Figures in Garden
Plate 118

754-73
BLACK

11. FREDERICK BLACK

Untitled
Plate 108

754-73
BLAUSTEIN

12. ALFRED BLAUSTEIN

Trussed Sheep
Plate 98

754-73
BOHROD

13. AARON BOHROD

Human Comedy
Plate 53

754-73
BOSA

14. LOUIS BOSA

Monks of Burano
Plate 74

754-73
BROWNING

15. COLLEEN BROWNING

The Window
Plate 55

754-73
BURCHFIELD

16. CHARLES BURCHFIELD

August Evening
Plate 127



EZEKIEL AND THE ANGEL.

Louise Kaish

*

17. LAWRENCE CALCAGNO White Painting No. II, 1958
Plate 65

18. ALEXANDER CALDER Four Black Bottoms
Plate 119

19. KENNETH CALLAHAN Rock Landscape No. 2
Plate 97

20. CECIL CARTER Swamp Spirits
Plate 89

21. CAVAT White Morning
Plate 120

22. WILLIAM CHAIKEN Vase With Flowers
Plate 44

23. CARROLL CLOAR Where Will You Spend Eternity?
Plate 124

24. WILLIAM CONGDON Piazza San Marco I
Plate 103



GOLDEN SPLendor

Hans Hofmann

25. BRUCE CURRIE

Girl Drying Her Hair
Plate 33

26. JERROLD DAVIS

Standing Figure
Plate 40

27. STUART DAVIS

Standard Still Life
Plate 85

28. ROLAND DETRE

Nude in Grisaille
Plate 94

29. LAMAR DODD

Italian Sunlight
Plate 23

30. ENRICO DONATI

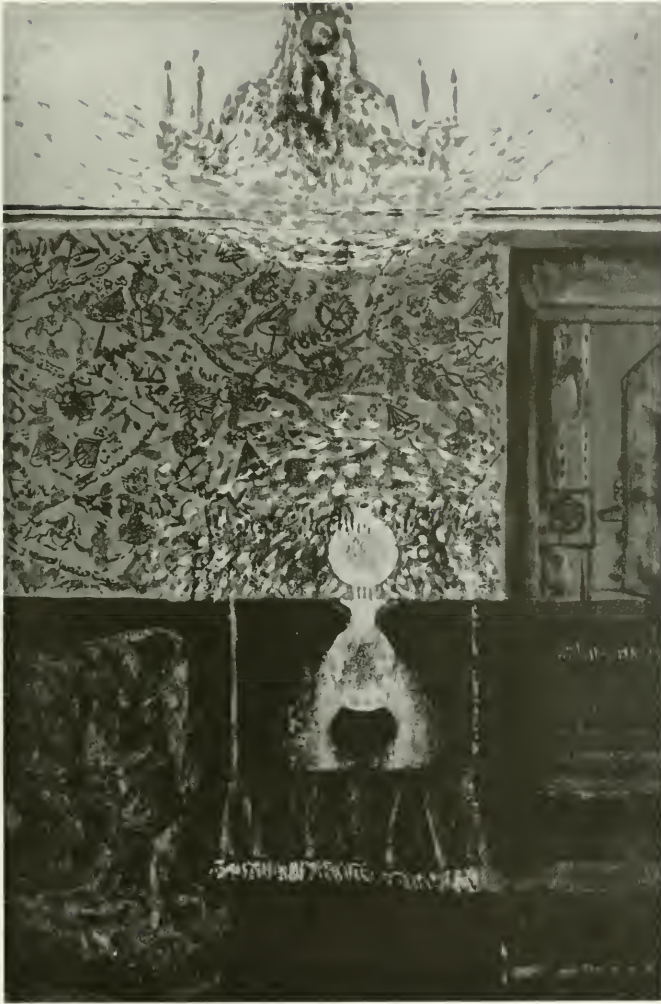
Apsaras
Plate 110

31. ROBERT DUNN
Lent by Mr. Allen Case

Figures and Still Life
Plate 84

32. ROBERT ESHOO

Verdant Rise
Plate 36



DARK AND LIGHT

Fannie Hillsmith

c754.73
F-53

33. EDGAR EWING

St. Cyr
Plate 60

c734.73
F24
Linda

*
34. FRED FARR

Armored Figure No. 1
Plate 25

c734.73
F24

35. HERBERT FERBER

Personage No. 4
Plate 39

c734.73
F24

36. KEITH FINCH

Suburban Figure
Plate 72

c754.73
F24

37. HELEN FRANKENTHALER L'Amour, Toujours L'Amour
Plate 19

c754.73
F24

38. ELIAS FRIEDENSOHN

Prometheus
Plate 54

c754.73
F24

39. LEE GATCH

Winter Wood
Plate 83

c754.73
F24

40. HELEN GERARDIA

Third Avenue "El"
Plate 31



THE FAMILY

William Zorach

41. KAHLIL GIBRAN

St. John the Baptist
Plate 18

42. JOSEPH GLASCO
Lent by Mr. Stanley Seeger, Jr.

Interior With Standing Man
Plate 27

43. LEON GOLDIN

Hill Town
Plate 91

44. CLEVE GRAY

Fruit No. 4

45. BALCOMB GREENE

Yvanka
Plate 38

46. JOHN GUERIN

Ship Channel
Plate 88

47. ROBERT HAMILTON

Cape Fog
Plate 100

48. DAVID HARE

Girl With a Flute No. 1
Plate 109



STILL LIFE

Ben Shahn

49. LILY HARMON

Provincetown
Plate 133

50. WILLIAM HEATON

Heraldic Hedge
Plate 87

51. FANNIE HILLSMITH

Dark and Light
Plate 4

52. YAKIV HNIZDOVSKY

Passage Denfert
Plate 102

53. MARGO HOFF

City Builders
Plate 42

54. HANS HOFMANN

Golden Splendor
Plate 3

55. JOHN HULTBERG

Frozen Station
Plate 64

56. ERIC ISENBURGER

The Indian Village of Alpuyea
Plate 101



PLACE OF A PRECIOUS EGG

Don Reich

57. PAUL JENKINS

St. George
Plate 41

58. ROBERT KABAK

New York Harbor
Plate 122

59. KACHADOORIAN

Romanscape
Plate 75

60. MAX KAHN

The Garden Wall
Plate 90

61. WOLF KAHN

September Light
Plate 49

62. LUISE KAISH

Ezekiel and the Angel
Plate 2

63. HERBERT KATZMAN

Ensor Seated Before "The Entry of Christ into Brussels"
Lent by Mr. Joseph H. Hirshhorn
Plate 106

*
64. JONAH KINGSTEIN

Dead Man
Plate 114



HORNED FIGURE

Jack Squier

75473
L 2883

65. JULES KIRSCHENBAUM

Conjurer
Plate 48

75473
L 2883

66. IBRAM LASSAW

Zodiac House
Plate 29

75473
L 2883

67. JOHN LAURENT

From Mount Agamenticus — Fall
Plate 104

75473
L 2883

68. JACOB LAWRENCE

Magic Man
Plate 77

75473
L 2883
Art. 101

69. RICO LEBRUN

Dying Steer
Plate 112

75473
L 2883

70. JULIAN LEVI

Poseidon
Plate 17

75473
L 2883

71. JACK LEVINE

Lent by Mr. and Mrs. Roy R. Neuberger

The Black Freighter
Plate 61

75473
L 2883

72. JACQUES LIPCHITZ

Sketch for "Enterprise"
Plate 70



CURFEW

Robert Rauschenberg

2734.73
L. 6031

73. SEYMOUR LIPTON

Knight
Plate 47

2734.73
L. 6031

74. WARD LOCKWOOD

Restrained Flow
Plate 123

2734.73
L. 6031

75. HELEN LUNDEBERG

The Lonely Ways
Plate 92

2734.73
L. 6031

76. LEO MANSO

Horizons

2734.73
L. 6031

77. MARISOL

Purgatorio
Plate 105

2734.73
L. 6031

78. MARTYL

Northern Lights
Plate 81

2734.73
L. 6031

79. MATTA

L'Enthousiasme du Siècle
Plate 130

2734.73
L. 6031

80. JOHN MC CLUSKY

Clock
Plate 96



THE BLIND MAN

Harold Tovish

754 73
111 111
81. JAMES MC GARRELL

Rest in Air
Plate 115

754 73
111 111
82. GERALD W. MC LAUGHLIN
Lent by Mr. and Mrs. Rollin C. Smith, Jr.

The Machine
Plate 52

754 73
111 111
83. NEIL MEITZLER

Edge of Evening
Plate 117

754 73
111 111
84. SAMUEL MIDDLETON

Collage No. 41
Plate 113

754 73
111 111
85. RAYMOND MINTZ

Window
Plate 58

754 73
111 111
86. HANS MOLLER

Station of the Cross
Plate 1

754 73
111 111
87. CARL MORRIS
Lent by Mr. and Mrs. Thomas Coad

Autumn Migration
Plate 24

754 73
111 111
88. GEORGE L. K. MORRIS

Pursuit in Depth
Plate 46



IRON SCULPTURE

Julius Schmidt

72-4-11
ME-30
99. SEONG MOY

Recipe for Bouillabaisse
Plate 116

72-4-11
ME-31
90. ROY MOYER

Eight Leaves

72-4-11
ME-32
91. CARLO NANGERONI

Picnic
Plate 93

72-4-11
ME-33
92. ARTHUR OKAMURA

Darkly, Soft Darts
Plate 107

72-4-11
ME-34
93. GEORGIA O'KEEFFE

Black Patio Door
Plate 13

72-4-11
ME-35
94. ARTHUR OSVER

Beginning
Plate 22

72-4-11
ME-36
95. DAVID PARK

Nude With Flower
Plate 21

72-4-11
ME-37
96. ABBOTT PATTISON
Lent by Mr. and Mrs. Kenneth Newburger

Giro d'Italia
Plate 128



MOSES

Abraham Rattner

97. BERNARD PERLIN

Street Dance
Plate 126

98. WALTER PLATE
Lent by Mr. J. Patrick Lannan

Interior No. 1
Plate 71

99. JOACHIM PROBST

Christ in Thorns
Plate 32

100. ABRAHAM RATTNER
Lent by Mr. Herman Spertus

Moses
Plate 12

101. ROBERT RAUSCHENBERG
Lent by Mr. and Mrs. Donald Peters

Curfew
Plate 9

102. ROBERT RAY

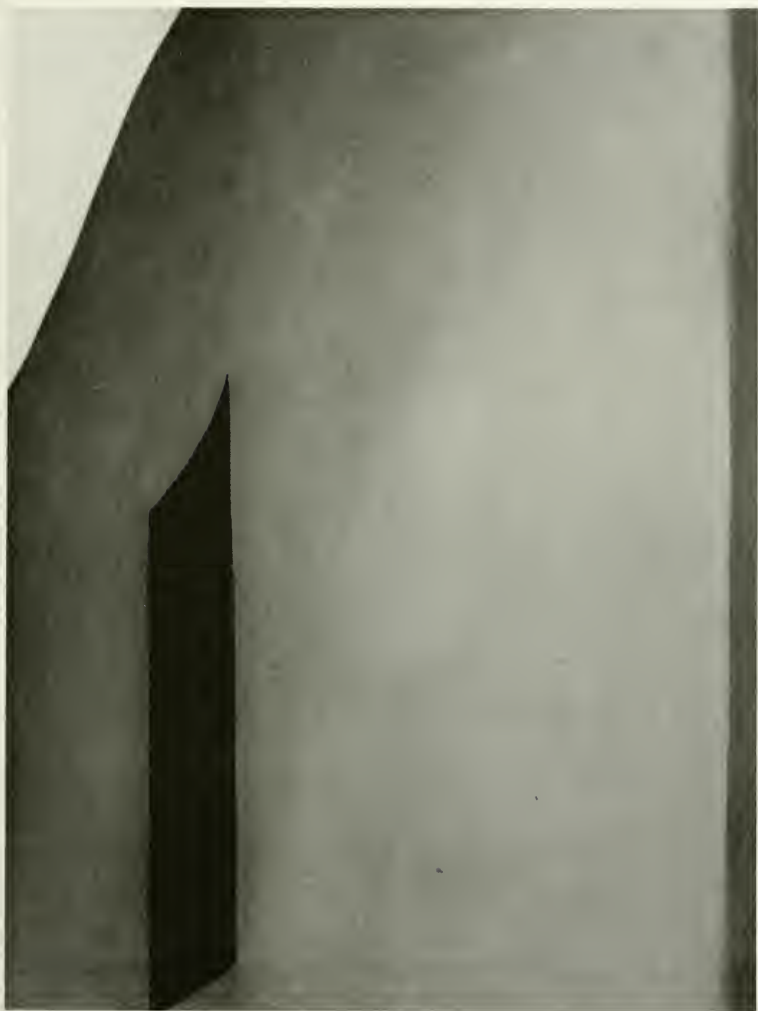
Manzanillo, Mexico
Plate 20

103. RUTH RAY

What Is Man?
Plate 56

104. BERNARD REDER

Lady With House of Cards
Plate 35



BLACK PATIO DOOR

Georgia O'Keeffe

105. DON REICH

Place of a Precious Egg
Plate 7

106. JOHN RHODEN

Angels Teasing Taurus
Plate 57

107. LOUIS RIBAK

White City No. 3
Plate 99

108. JEAN-PAUL RIOPELLE

Parterre
Plate 134

109. LARRY RIVERS The Saxophone Player — Jay Cameron
Plate 62

110. RAYMOND ROCKLIN

Façade
Plate 37

111. RALPH ROSENBORG

Lent by Mr. and Mrs. Phillip A. Bruno

Northern Seascape
Plate 63

112. BERNARD ROSENTHAL In Memory of Captain Slocum
Plate 86



BOY WITH BIRDS

James Wines

113. NORMAN RUBINGTON

Nude Image No. 5
Plate 50

114. KAY SAGE

Suspension Bridge for the Swallows
Plate 45

115. HERBERT SASLOW

Still Life and Prophets

116. JULIUS SCHMIDT

Lent by Nelson Gallery of Art — Atkins Museum

Iron Sculpture
Plate 11

117. GARFIELD SEIBERT

Lent by Mr. and Mrs. Allen S. Weller

The Road Between
Plate 67

118. BEN SHAHN

Lent by Mr. Adolph Green

Still Life
Plate 6

119. CHARLES SHEELER

Composition Around Red
Plate 78

120. SARAI SHERMAN

Lent by Mr. Joseph H. Hirshhorn

The Forest
Plate 131



SPACE RITUAL NO. 7

Mark Tobey

121. JACK SQUIER

Horned Figure
Plate 8

122. EDWARD JOHN STEVENS, JR.

The Jungle
Plate 73

* 123. REUBEN TAM

Ridge and Forecast
Plate 80

124. MARK TOBEY

Space Ritual No. 7
Plate 15

125. HAROLD TOVISH

Lent by Mr. and Mrs. Robert Gardner

The Blind Man
Plate 10

126. TSENG YU-HO

Lent by Mr. and Mrs. Henry H. Brigham

Aquarelle: Collage
Plate 68

127. STANLEY TWARDOWICZ

Number 38, 1957-1958
Plate 16

128. ALBERT URBAN

Phoenix No. 2
Plate 125



NUMBER 38, 1957-1958

Stanley Twardowicz

129. ROBERT VICKREY
Lent by Dr. Morton Klein

Abandoned Wharf
Plate 129

130. HOWARD WARSHAW

The Witnesses
Plate 111

131. FRANKLIN C. WATKINS

Make the Monkey Jump
Plate 95

132. MAX WEBER

Lent by Mr. and Mrs. Irving Mathews

Leaning Figure
Plate 121

133. GLENN WESSELS

Inlet

134. JOHN WILDE

Still Life With Currants
Plate 132

135. JAMES WINES

Lent by Mr. and Mrs. John Metzenberg

Boy With Birds
Plate 14

136. EMERSON WOELFFER

Napoli Forio
Plate 26



POSEIDON

Julian Levi

137. CONRAD WOODS

Verde
Plate 82

138. KARL ZERBE
Lent by Mr. Sherle Wagner

Good Angel Tenanted
Plate 28

139. WILLIAM ZORACH
Lent by Mr. L. Arnold Weissberger

The Family
Plate 5



ST. JOHN THE BAPTIST Kahlil Gibran



L'AMOUR, TOUJOURS L'AMOUR

Helen Frankenthaler



MANZANILLO, MEXICO

Robert Ray



NUDE WITH FLOWER

David Park



BEGINNING

Arthur Osver



ITALIAN SUNLIGHT

Lamar Dodd



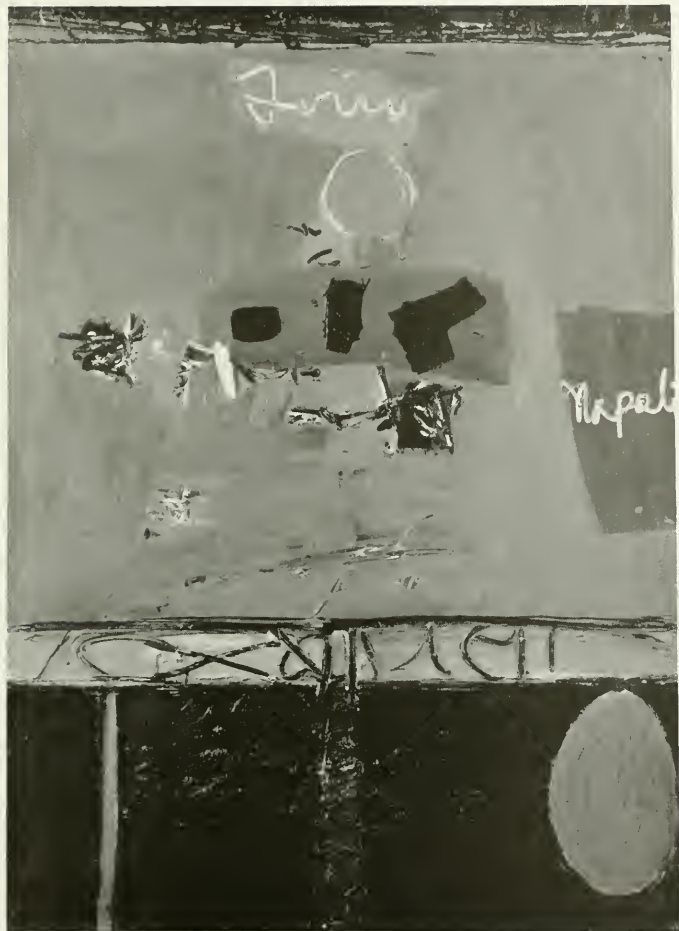
AUTUMN MIGRATION

Carl Morris



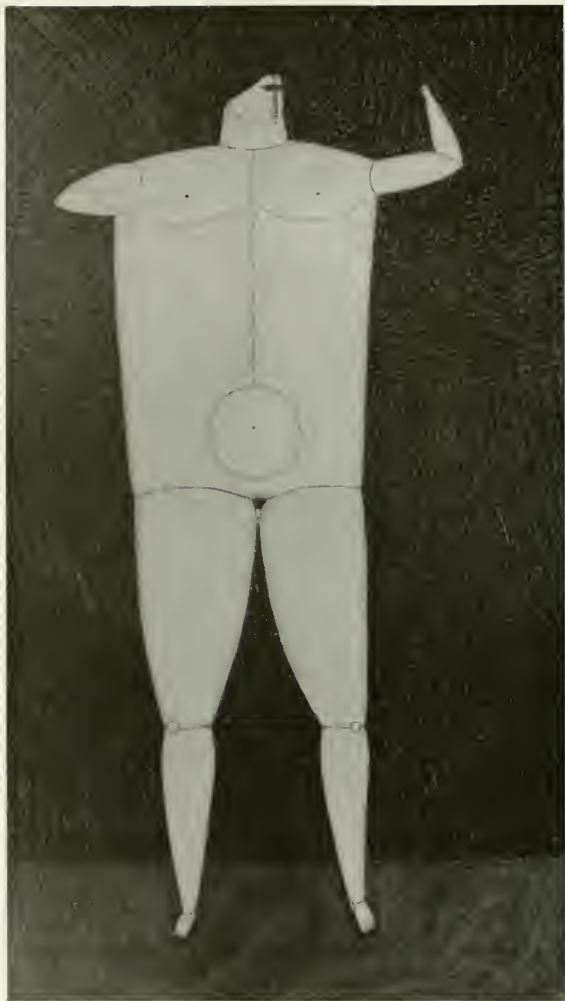
ARMORED FIGURE NO. 1

Fred Farr



NAPOLI FORIO

Emerson Woelfler



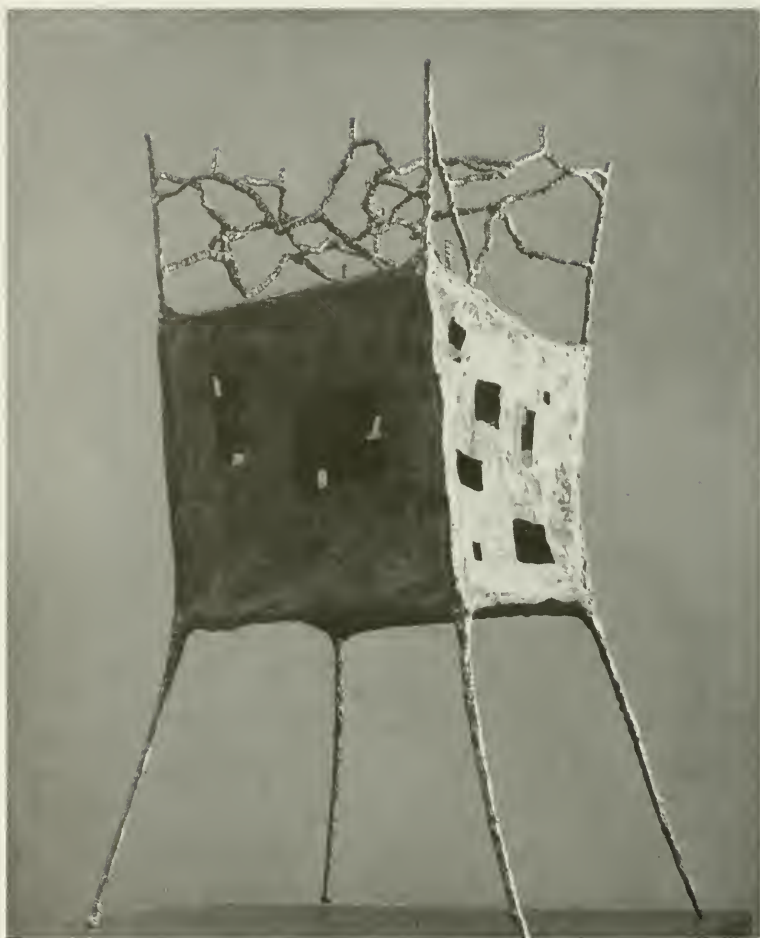
INTERIOR WITH STANDING MAN

Joseph Glasco



GOOD ANGEL TENANTED

Karl Zerbe



ZODIAC HOUSE

Ibram Lassaw



CONQUERED KING

Neil Barrett



THIRD AVENUE "EL."

Helen Gerardia



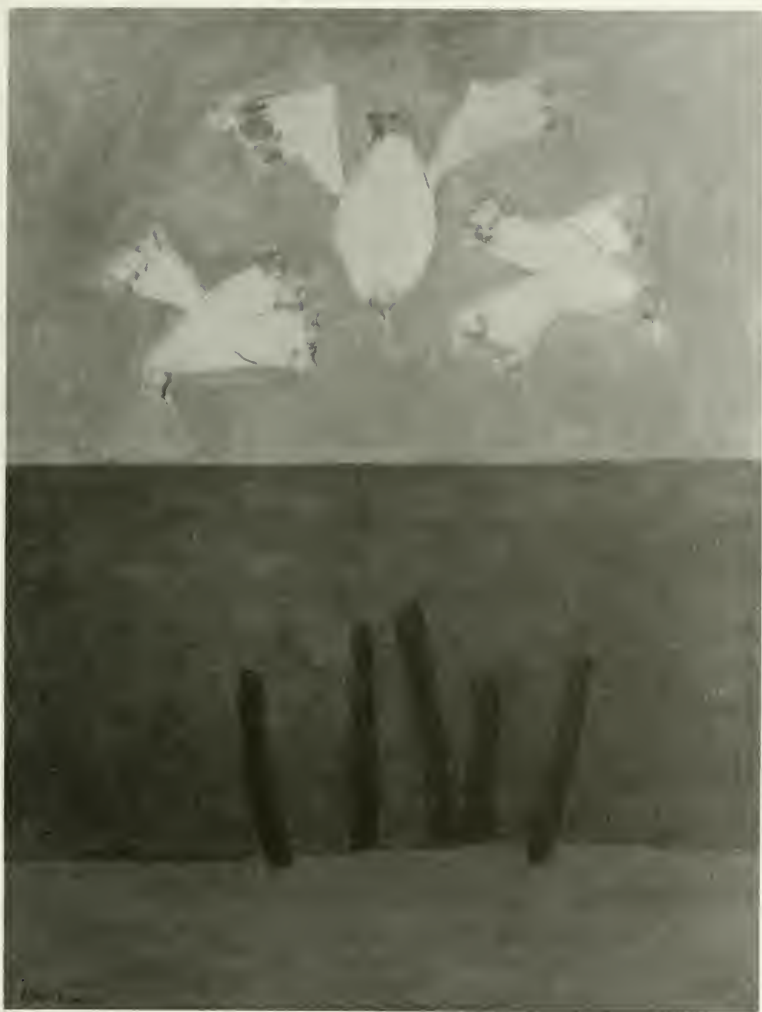
CHRIST IN THORNS

Joachim Probst



GIRL DRYING HER HAIR

Bruce Currie



BIRDS OVER SEA

Milton Avery



LADY WITH HOUSE OF CARDS

Bernard Reder



VERDANT RISE

Robert Eshoo



FAÇADE

Raymond Rocklin



YVANKA

Balcomb Greene



PERSONAGE NO. 4

Herbert Ferber



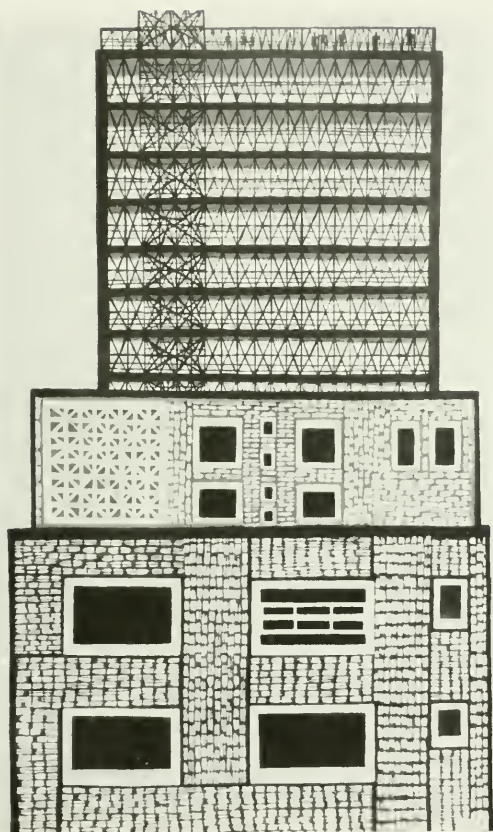
STANDING FIGURE

Jerrold Davis



ST. GEORGE

Paul Jenkins



CITY BUILDERS

Margo Hoff



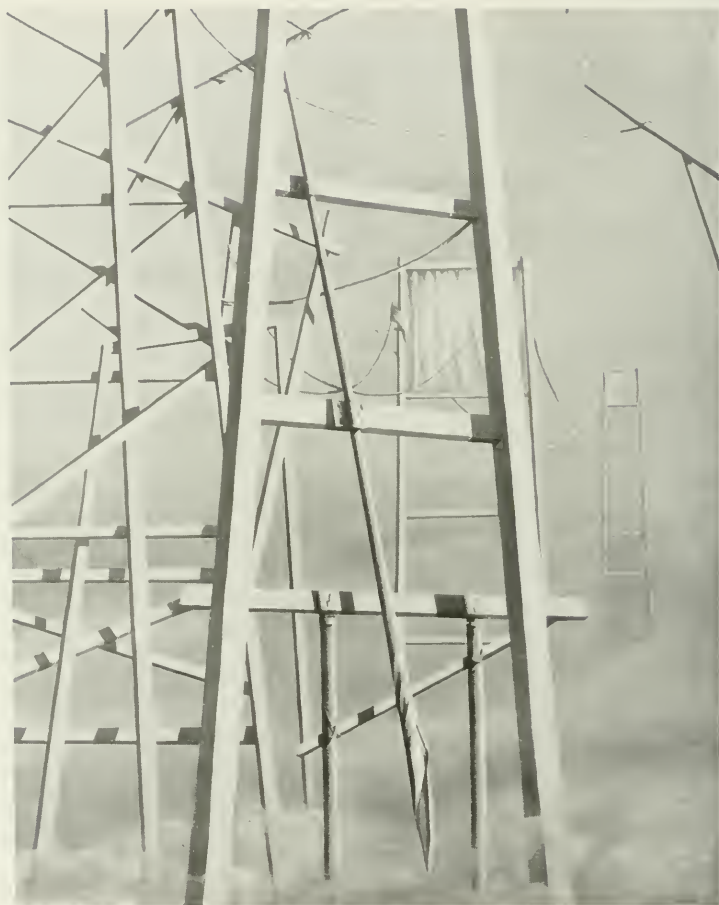
ROMAN SHOP

Ernestine Betsberg



VASE WITH FLOWERS

William Chaiken



SUSPENSION BRIDGE FOR THE SWALLOWS

Kay Sage



PURSUIT IN DEPTH

George L. K. Morris



KNIGHT

Seymour Lipton



CONJURER

Jules Kirschenbaum



SEPTEMBER LIGHT

Wolf Kahn



NUDE IMAGE NO. 5

Norman Rubington



WALKING

Alexander Archipenko



THE MACHINE

Gerald W. McLaughlin



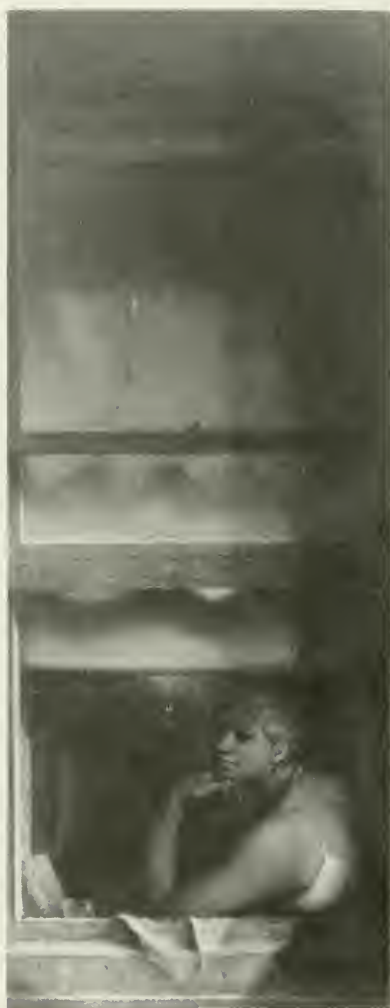
HUMAN COMEDY

Aaron Bohrod



PROMETHEUS

Elias Friedensohn



THE WINDOW

Colleen Browning



WHAT IS MAN?

Ruth Ray



ANGELS TEASING TAURUS

John Rhoden



WINDOW

Raymond Mintz



JOSEPH AND THE ISHMAELITES NO. 2

David Aronson



ST. CYR

Edgar Ewing



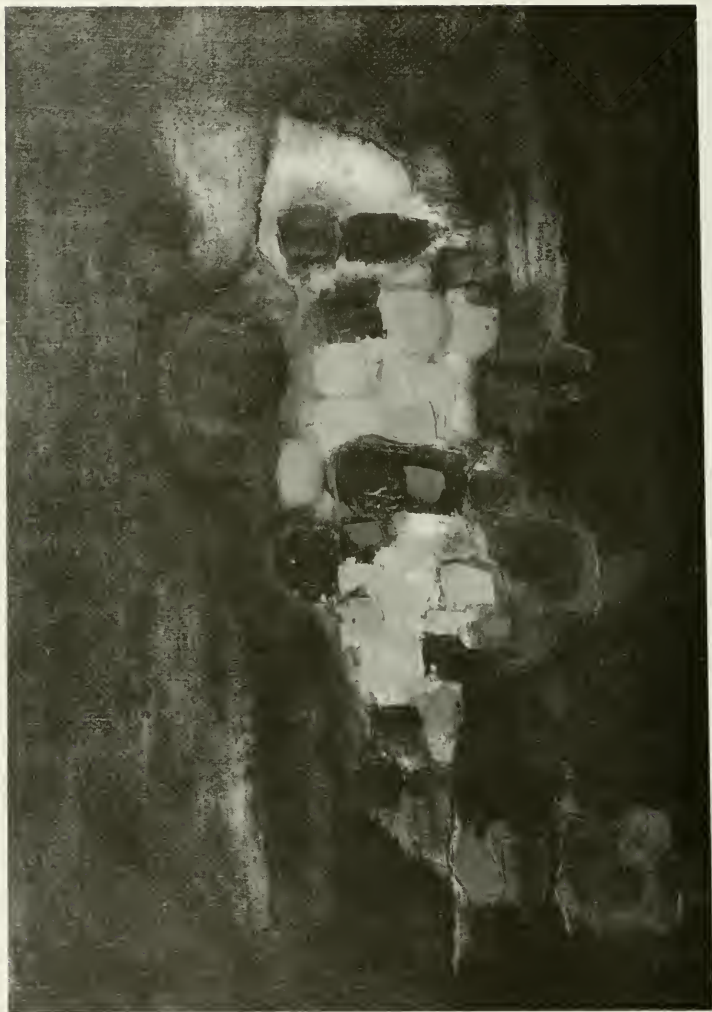
THE BLACK FREIGHTER

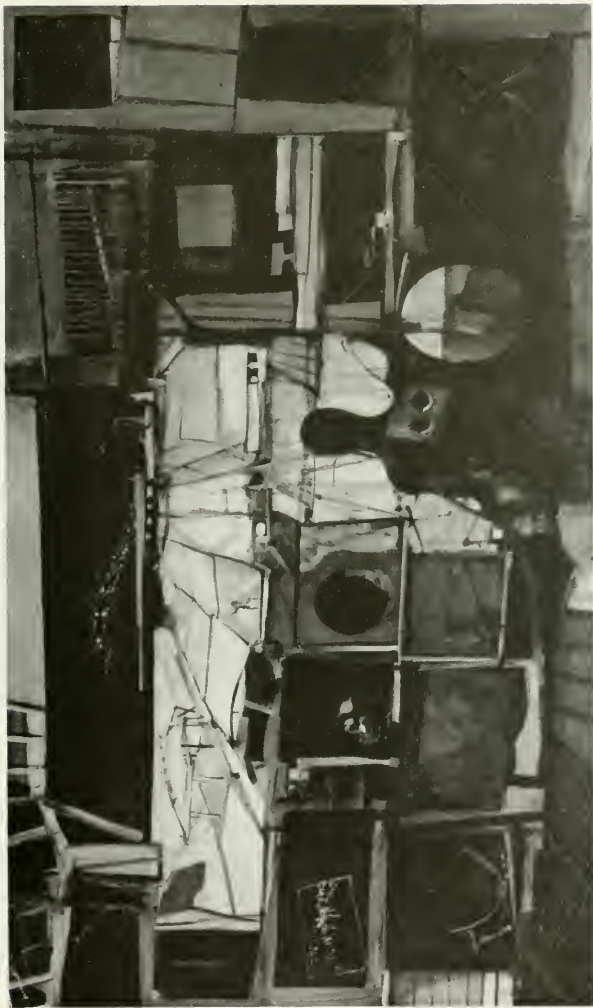
Jack Levine



THE SAXOPHONE PLAYER — JAY CAMERON

Larry Rivers





FROZEN STATION

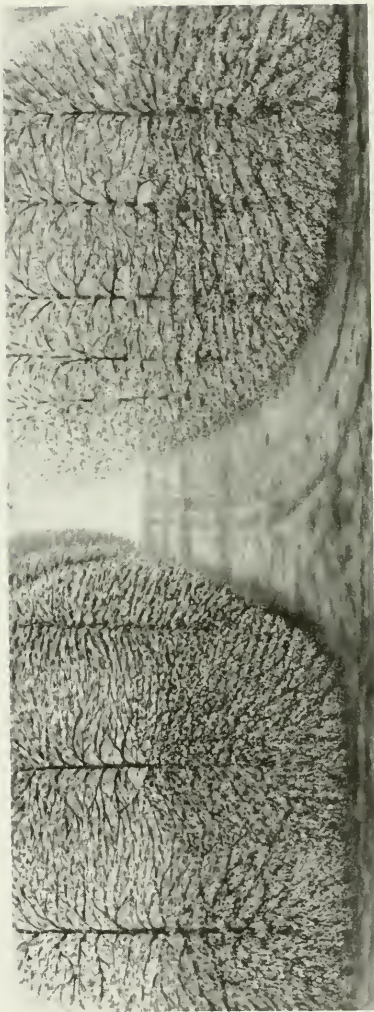


WHITE PAINTING NO. II, 1958



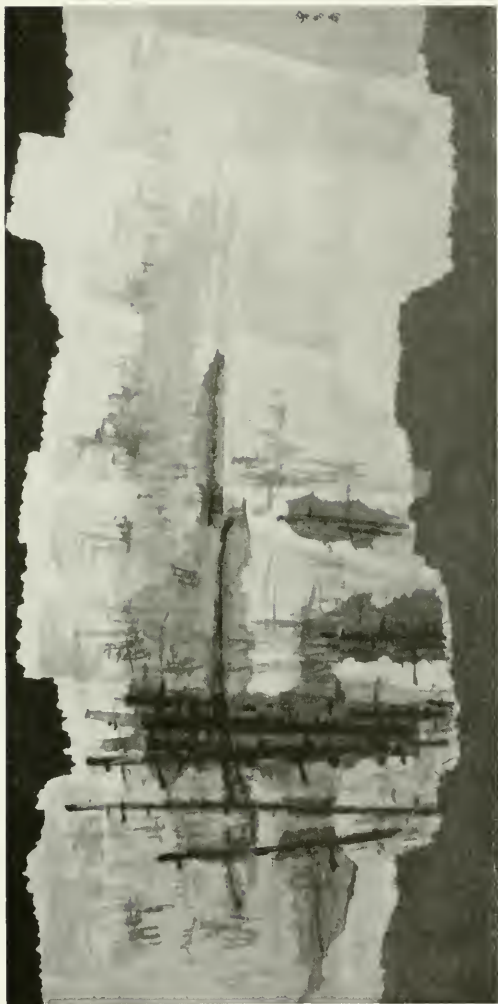
VANSHING CITY

Albert Alcalay



Garfield Seibert

THE ROAD BETWEEN



AQUARELLE; COLLAGE

Tseng Yu-Ho

Plate 69



Samuel Adler

BREAKWATER



SKETCH FOR "ENTERPRISE"

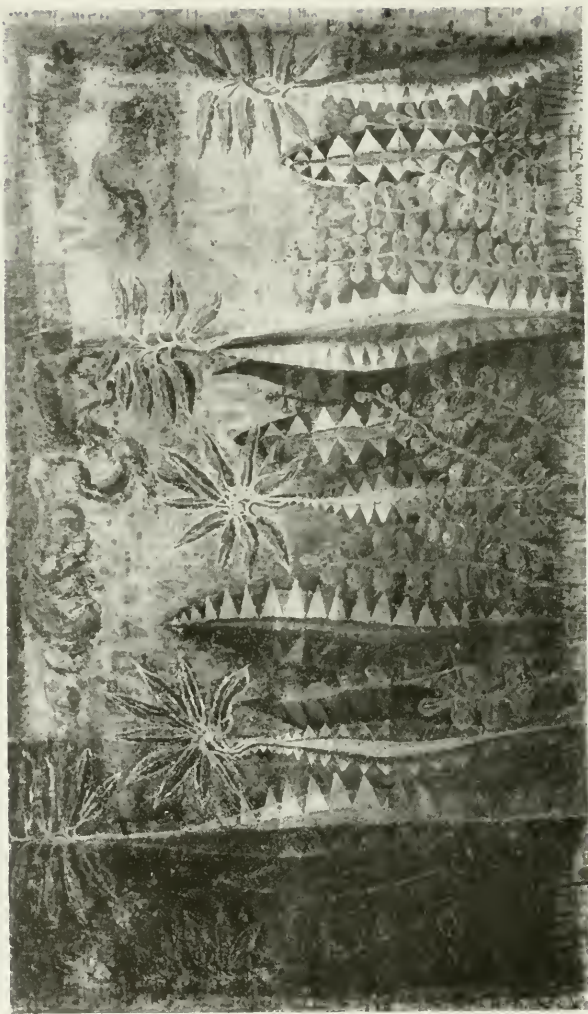
Jacques Lipchitz





SUBURBAN FIGURE

Keith Finch

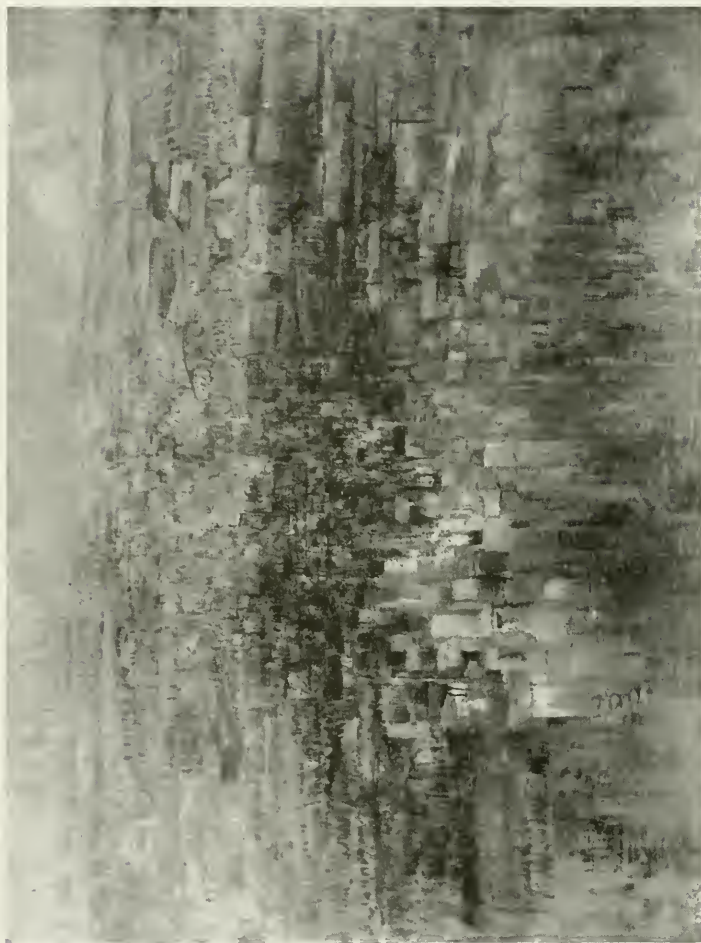


Edward John Stevens, Jr.

THE JUNGLE



MONKS OF BURANO

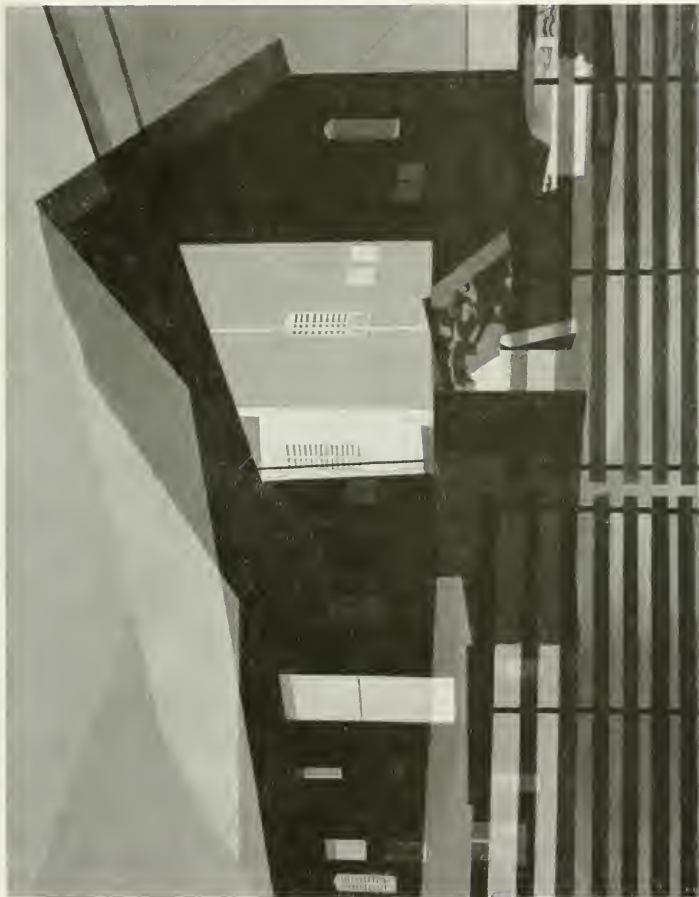


Rainey Bennett

BLUE MIST

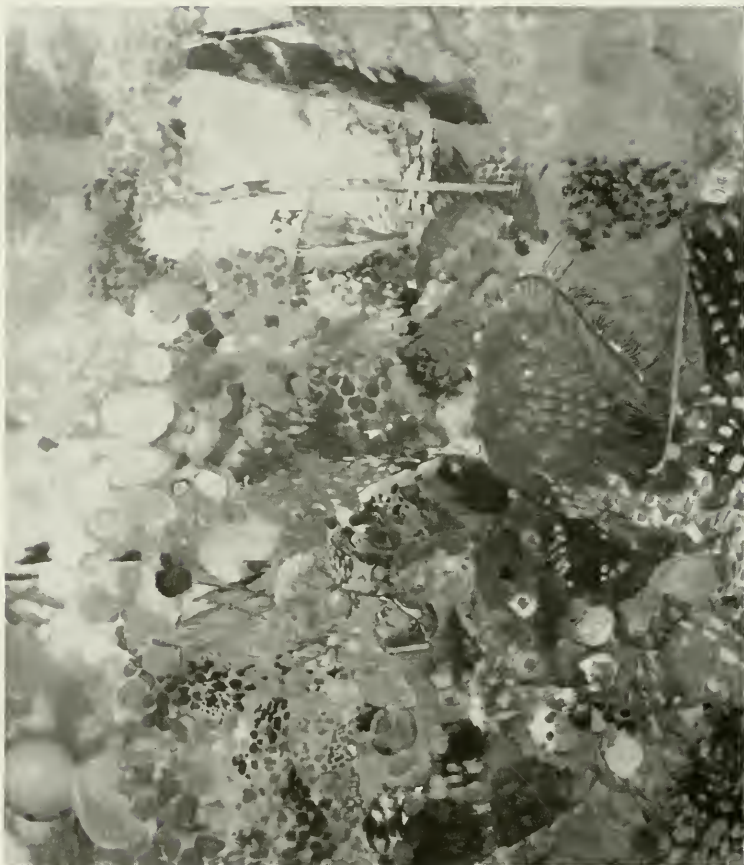






COMPOSITION AROUND RED

Charles Sheeler



GARDEN FRIEZE.



RIDGE AND FORECAST

Reuben Tam

Plate 81



Maryl

NORTHERN LIGHTS





WINTER WOOD



Robert Dunn

FIGURES AND STILL LIFE

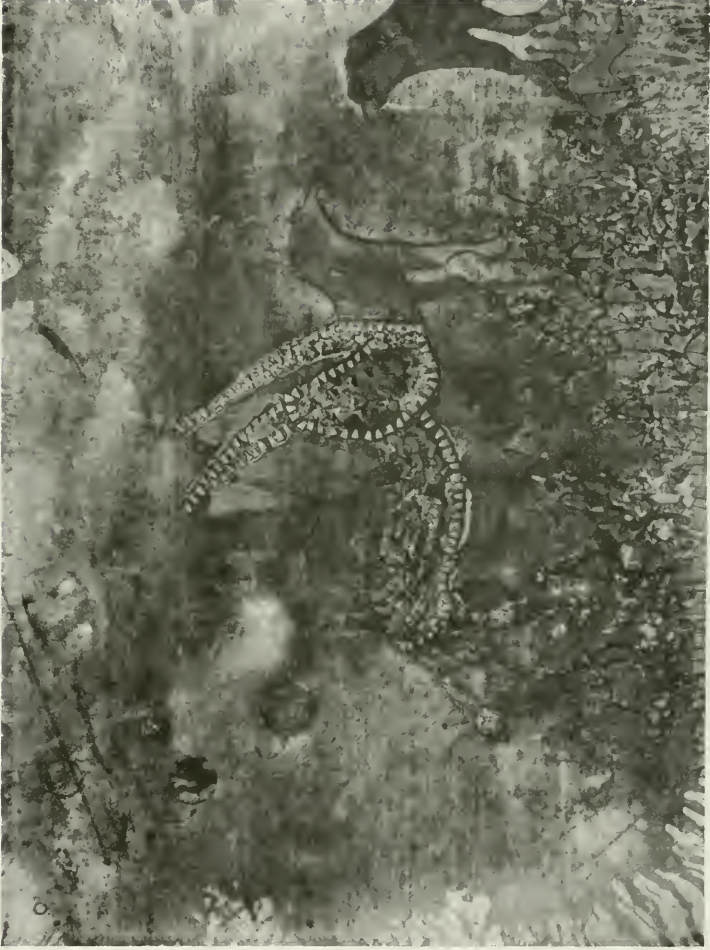


STANDARD STILL LIFE



IN MEMORY OF CAPTAIN SLOCUM

Bernard Rosenthal



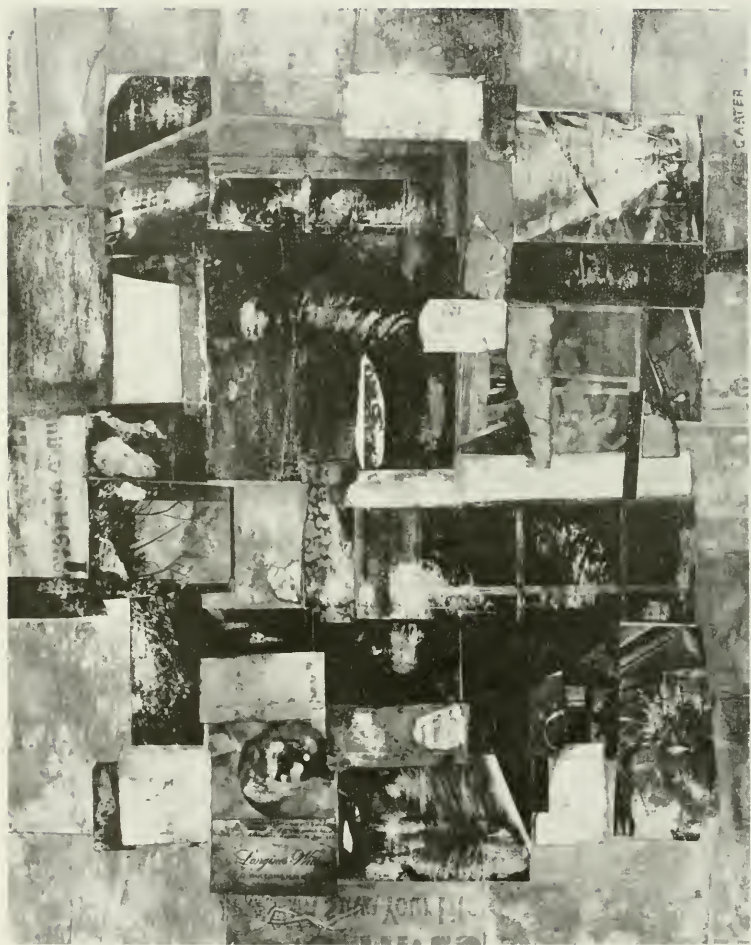
HERALDIC HEDGE

William Heaton



SHIP CHANNEL

John Guerin



SWAMP SPIRITS



THE GARDEN WALL

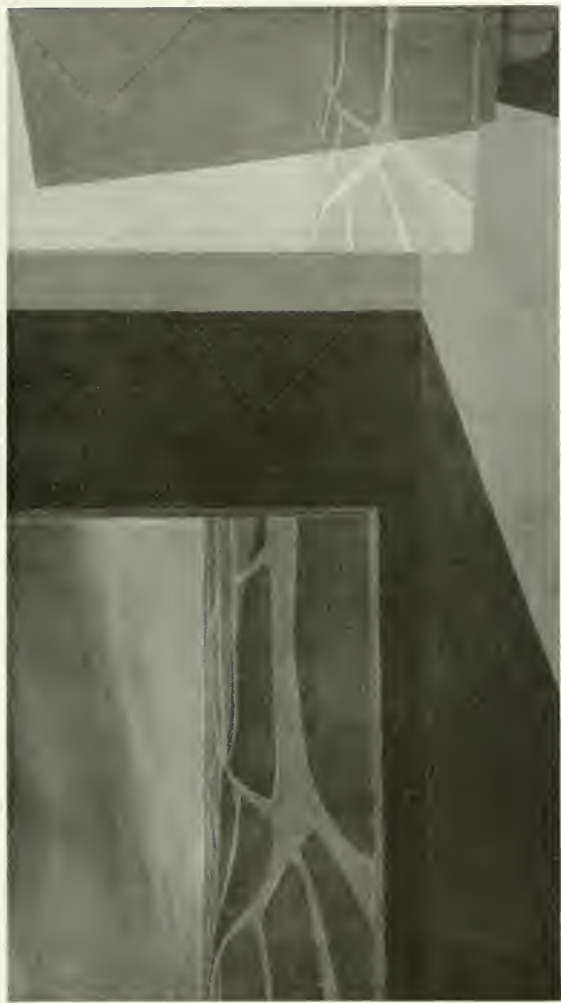
Max Kahn

Plate 91



Leon Goldin

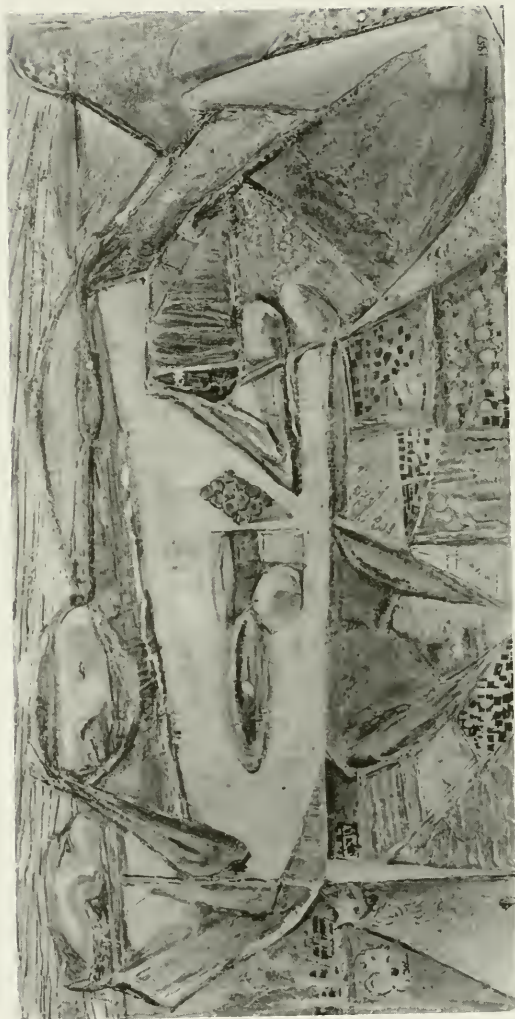
HILL TOWN



THE LONELY WAYS

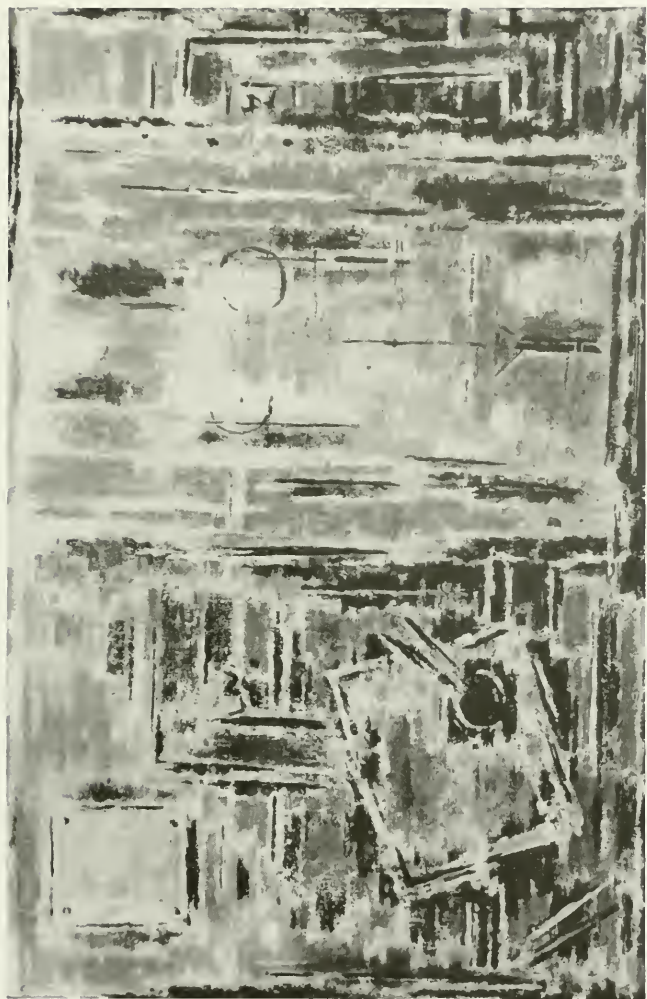
Helen Lundeberg

Plate 93



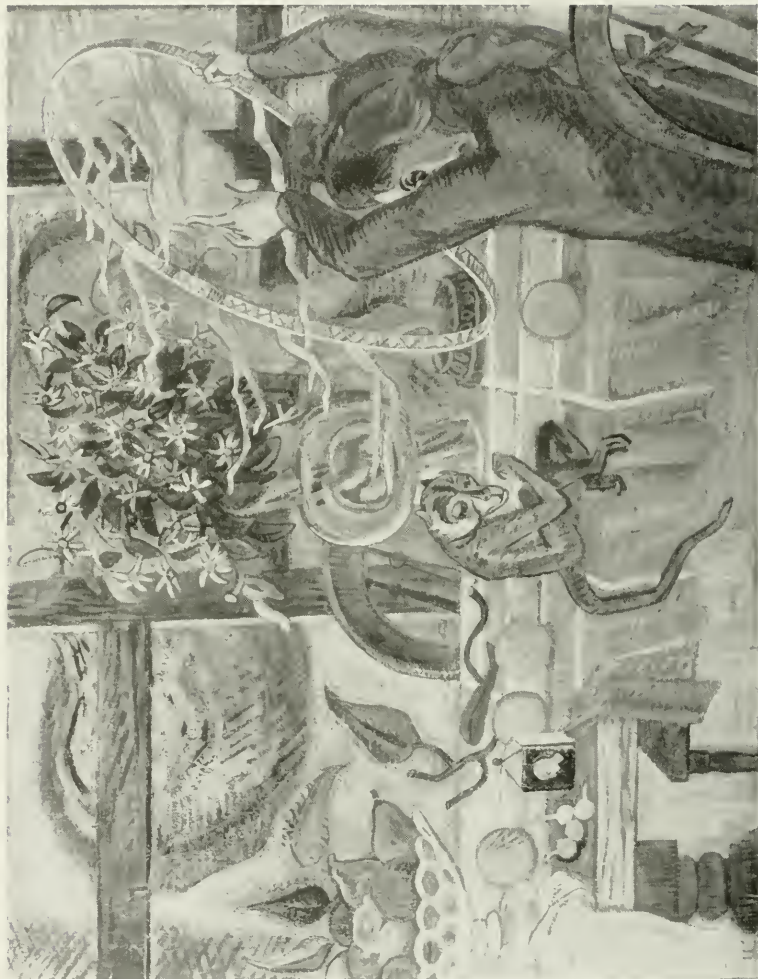
Carlo Nainigeroni

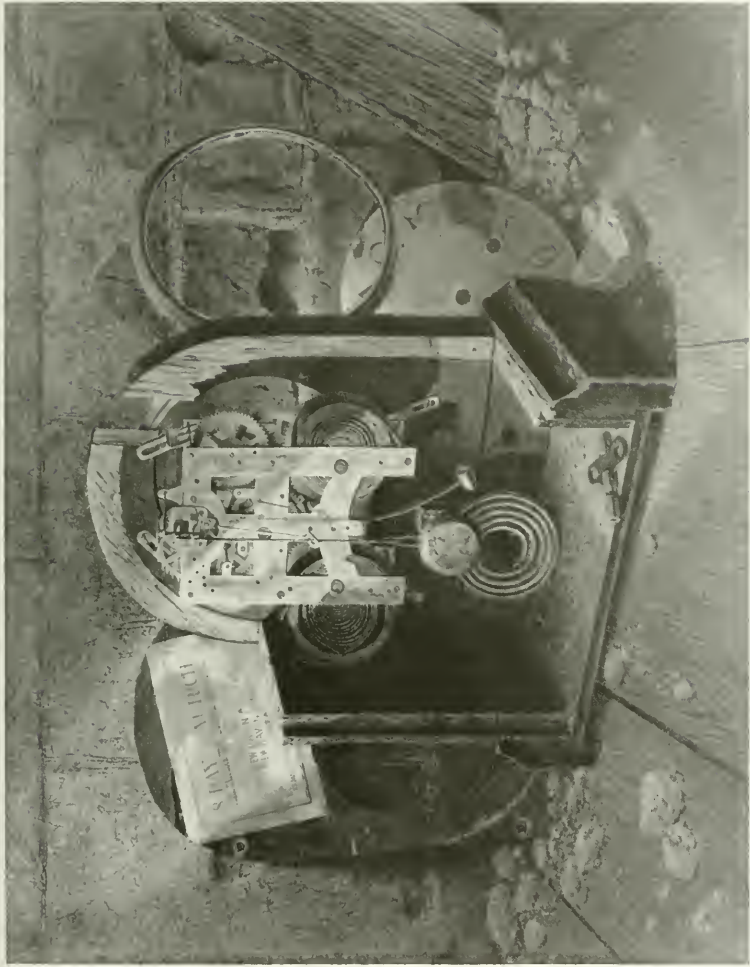
PICNIC



NUDE IN GRISAILLE

Roland Detry





CLOCK

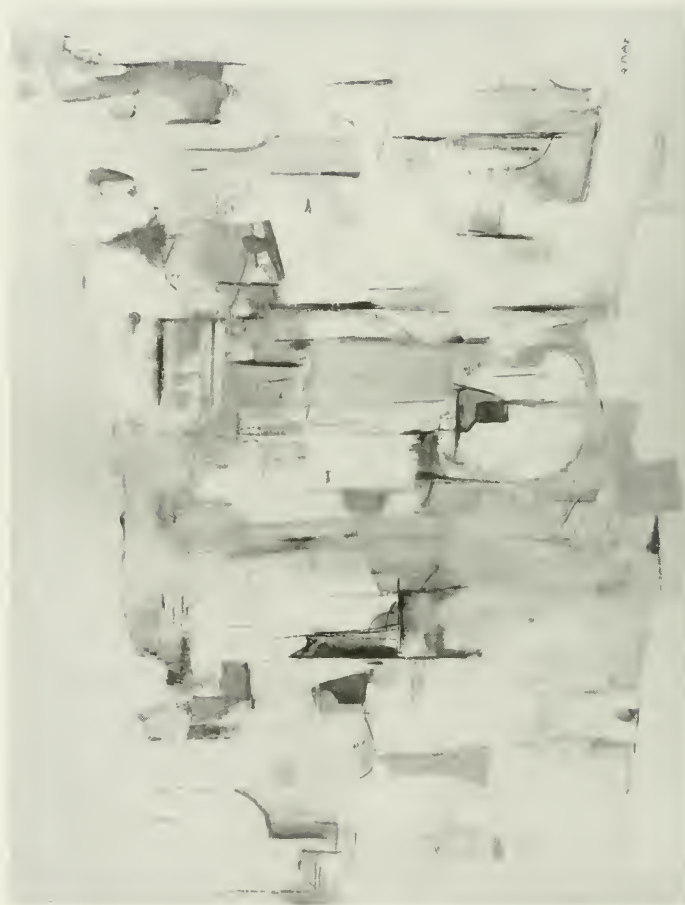
John McClusky





TRUSSED SHEEP

Alfred Blaustein



WHITE CITY NO. 3



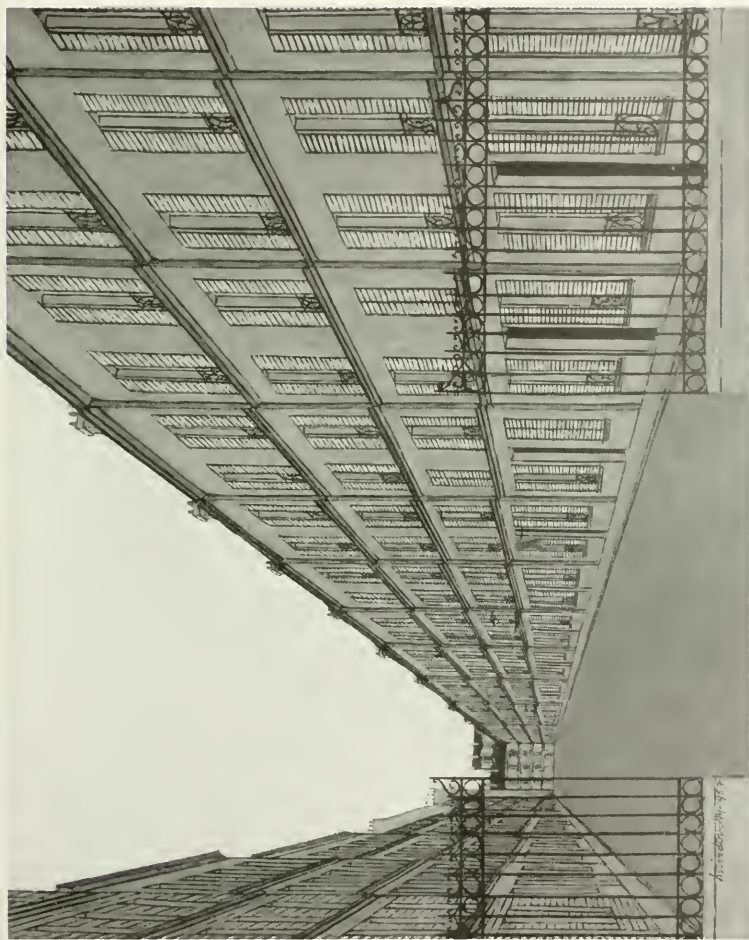
CAPE FOG

Robert Hamilton



THE INDIAN VILLAGE OF ALPUYECA

Eric Isenburger



Yakiv Hnizdovsky

PASSAGE DENFERT



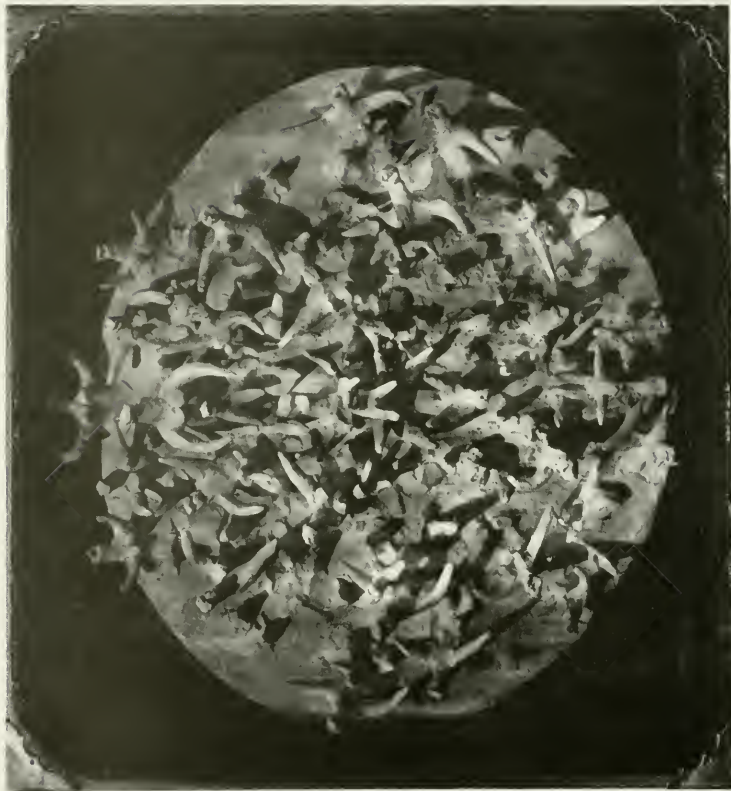
PIAZZA SAN MARCO I

William Congdon



FROM MOUNT AGAMENTIGUS — FALL

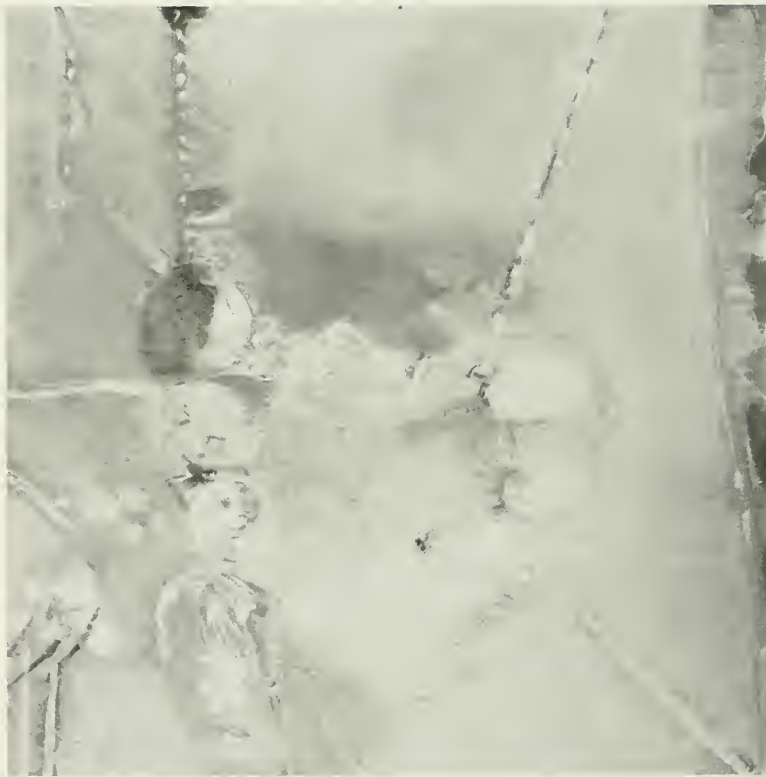
John Laurent





ENSOR SEATED BEFORE "THE ENTRY OF
CHRIST INTO BRUSSELS"

Herbert Katzman



DARKLY, SOFT DARTS



UNTITLED

Frederick Black



GIRL WITH A FLUTE NO. 1

David Hare



APSARAS

Enrico Donati



Howard Warshaw

THE WITNESSES



DYING STEER





DEAD MAN

Jonah Kingstein



REST IN AIR



RECIPE FOR BOUILLABAISE

Scong Moy

Plate 117



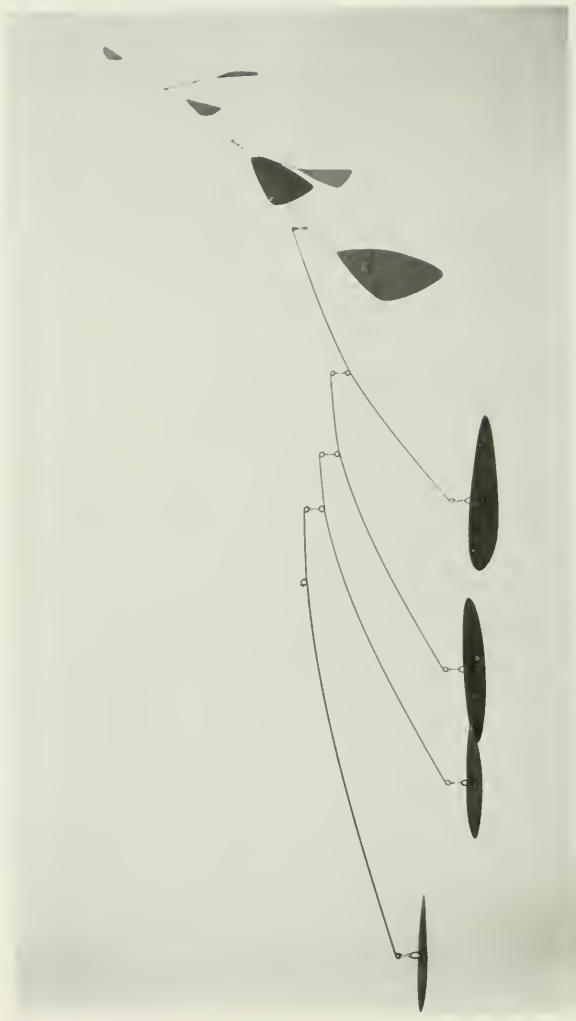
EDGE OF EVENING

Neil Meitzler

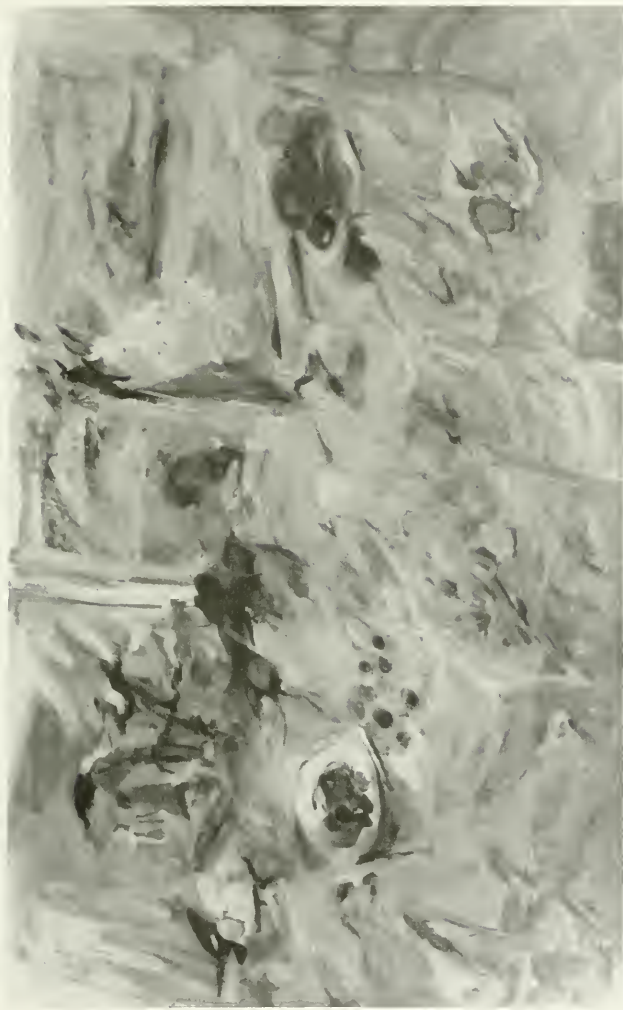


FIGURES IN GARDEN

Elmer Bischoff



FOUR BLACK BOTTOMS



WHITE MORNING



LEANING FIGURE

Max Weber



NEW YORK HARBOR

Robert Kabak



RESTRAINED FLOW

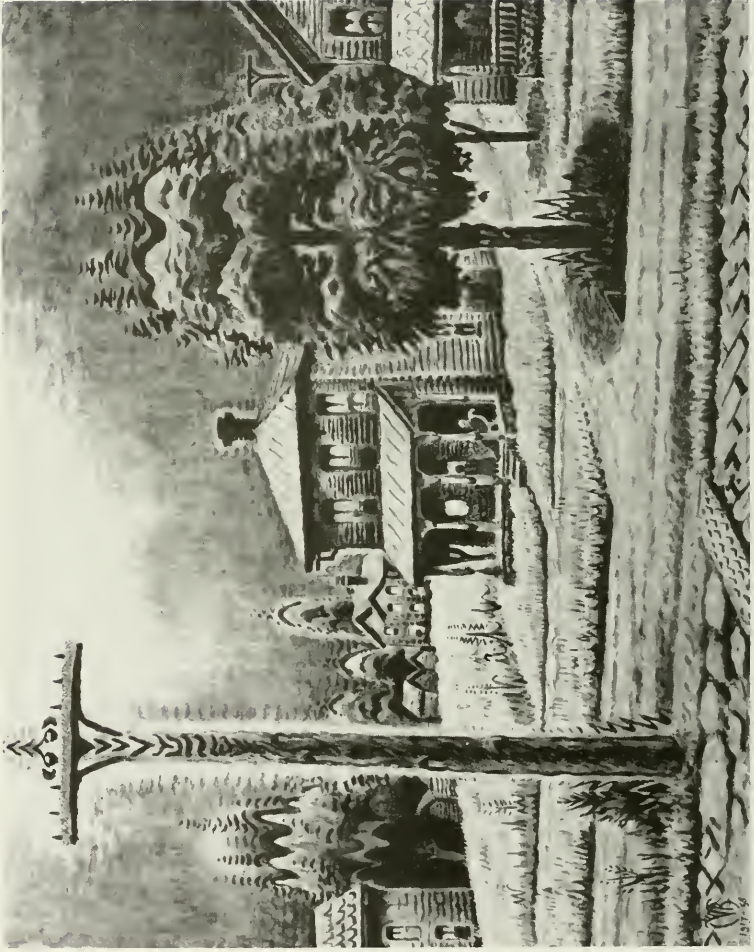


WHERE WILL YOU SPEND ETERNITY?





STREET DANCE



AUGUST EVENING

Charles Burchfield



GIRO D'ITALIA

Abbott Pattison



ABANDONED WHARF



L'ENTHOUSIASME DU SIÈCLE

Matta



THE FOREST

Surai Sherman



STILL LIFE WITH CURRANTS

John Wilde



PROVINCETOWN

Lily Harmon



Jean-Paul Riopelle

PARTERRE



Biographical Notes

The material in this section of the catalogue was assembled with four purposes in view: to give pertinent factual data about the objects in the exhibition; to indicate whether the objects were sent by the artist or his dealer or by a museum, private collector, or other owner; to furnish facts concerning the artist's training, career, and achievements (such information often serves as an inspiration to other artists and may suggest to the visitor a more thorough study of the work of art); and to provide an opportunity for the exhibiting artists to record any opinions they might be willing to express concerning the particular objects in the show or concerning art in general.

This year the painters and sculptors were especially invited to comment about the education of the artist. As suggestions, they were asked if his training should include academic courses such as history, literature, philosophy, or mathematics; courses in design alone, or in life drawing, still life, or composition.

Sincere thanks go to those exhibitors and dealers who have furnished the material to help in our effort to make these notes significant, up-to-date, and free from error. Our great debt to *Who's Who in American Art*, *American Art Directory*, and other reference works and publications is also gratefully acknowledged.

Dimensions are given in inches. For pictures, height is given first, followed by width. For sculpture, only one dimension is indicated, in most cases the height. Names in parentheses refer to the artists' dealers. Their addresses may be found in the list of acknowledgments at the beginning of the catalogue.

EDWIN C. RAE

ADLER, Samuel M., *Breakwater*, 46 x 68, oil on canvas, 1958. (Babcock Galleries, Inc.) Plate 69

"*Breakwater* stems from a memory — in a sense, a 'Proustian Remembrance.'

"The visual properties of the structure that originally impressed me, were lost thru the years and resolved themselves into a pattern of 'feeling' that remained to haunt me. I was impelled to paint that persistent feeling.

"I do not think that my general attitude as a painter has changed since my last writing [1957].

"I believe as I have in the past that a work of art must necessarily be its own justification. It must, in other words, be an organic entity — it must have a 'life' of its own.

"But that life is contingent upon the interrelationship of two factors: 'content' and 'plastic form.' If one obscures the other, it seems to me, the work will not have 'life.' Content without form, would be illustration; form without content, exercise.

"We are so preoccupied today with the picture *per se*, that we have virtually forgotten what we have to say.

"It is better, I should think, to speak crudely, with meaning, than to speak beautifully for the love of words.

"More important than virtually anything I can think of, in relation to the education of the artist, is the need on his part to master the interrelationship of 'conscious and sub-conscious' — the 'act' of painting — not for itself but for the statement of content, which of course, is in turn contingent upon one's embrace of the humanities. He who succeeds in transcending the picture, may make a 'work of art'; he who succumbs to the picture or the act, makes a 'thing.' A work of art has life — a thing does not."

Samuel Adler was born in New York City in 1898 and was admitted to the National Academy of Design by special dispensation at the age of fourteen. He devoted his early years to both art and music and used the violin as a means of support during his early years as a painter. In 1927 he gave up music as a professional pursuit. His first one-man exhibition occurred in New York twenty-one years later (1948); others followed at dealers' galleries, museums, and at Indiana University. He has spent much time since 1951 in France, Italy, North Africa, Mexico, and Guatemala drawing and gathering material for further work.

Adler has taught drawing and painting privately since 1936, has lectured at numerous universities, museums, and art associations, and is now an adjunct associate professor of art at New York University. He has exhibited widely in national exhibitions throughout the United States and in Europe. In 1951 he received the Scheidt memorial prize at the Pennsylvania Academy of the Fine Arts; in 1952, purchase awards at both the University of Illinois and the Whitney Museum of American Art; and in 1956, the Patrons' award from the Audubon Artists. His work is represented in many private collections and in museums such as those of the University of Illinois, Munson-Williams-Proctor Institute in Utica, New York, Florida Gulf Coast Art Center in Clearwater, and the Whitney Museum of American Art in New York. He lives in New York City.

ALCALAY, Albert, *Vanishing City*, 40 x 50½, oil on canvas, 1958. (Swetzoff Gallery.) Plate 66

"As you can see from the painting *Vanishing City*, I am becoming more abstract

and less obvious from the visual-reference point of view. I am searching for more insight within myself . . . trying to portray not so much visual emotion but more a spiritual one. . . . The outside world is impressed on my consciousness so that my inward vision gives birth to the painting."

Vanishing City emerged from another painting. "The canvas was covered with indeterminate forms. Then I started to work out a design, covering most of the background, and so, gradually, more definitive forms started to emerge." Alcalay finds his procedure in creating such a painting much the same as that described by Sir Herbert Read in one of his books.

He continues, "For me, an artist should be educated to know life. This kind of education he certainly doesn't get in an art school. Art is a human manifestation based mostly on emotional impulses and not on technical knowledge." The student should in his learning "catch" spiritual and emotional enrichment from his teachers as if by contagion. The future artist should never "think of his art as a profession which gives him bread. His profession is a kind of an exile," which drives him "to create, to invent, to work, to enjoy and to hate . . . to dream and to be real. . . . He should be concerned about everything. He should be educated in all manifestations of the human spirit, in history, philosophy, literature, music. . . ." Thus "his spirit will be much richer, his problems will embrace the universe, and his paintings will be more cosmic, more general, more felt by a larger number of people, and his message will communicate in a more intense way."

Albert Alcalay was born in Paris in 1917. He began taking private lessons in art while a pupil in high school in Belgrade and studied for four years in the architectural school of the University of Belgrade. A trip to Paris, however, and acquaintance with a Berlin expressionist painter in a concentration camp helped him decide to devote himself to painting rather than to architecture. Following the end of the war he settled in Rome. Fired by another trip to Paris and helped by allied relief organizations, Alcalay studied and traveled in Italy and in 1951 came to the United States as a displaced person. He teaches privately.

Among exhibitions where his work has been shown are the Quadriennale at Rome in 1947, biennial shows at Venice in 1948 and 1950, an Italian exhibition in cities of South Africa in 1949, and international exhibitions in Turin and Vienna in 1949. His paintings formed part of a traveling show of the work of seven younger New England painters circulated by the Institute of Contemporary Art in Boston in 1954.

His drawing of Times Square was included in the show of American drawings at the Museum of Modern Art in 1955 and was purchased by the Museum. A painting by Alcalay was also invited to the annual exhibition at the Whitney Museum of American Art in the same year. There have been twelve one-man exhibitions since 1947, two in Rome, seven in New England, one in Chicago, one in New York, and one in Philadelphia. In 1958 Alcalay was included in the annual at the Whitney Museum of American Art in New York and also as part of "New Talent" in *Art in America*. In addition to the item in the Museum of Modern Art in New York, Alcalay's work is represented in the collections of the Galleria Nazionale d'Arte Moderna in Rome; Colby College, Waterville, Maine; the William Hayes Fogg Museum of Art of Harvard University in Cambridge, Massachusetts; and of private persons in several countries. He lives in Brookline, Massachusetts.

AMATO, Sam, *Garden Frieze*, 55½ x 65, oil on canvas, 1957. (Frank Perls Galleries.) Plate 79

"The simultaneity of light and color, as it affects and modulates the total pictorial space and the human figure as a symbol or as employed for simple narration, have been my principal interest in recent work."

Sam Amato was born in New York City in 1924. There he studied at Pratt Institute and the New School for Social Research. He taught at Pratt Institute from 1948 to 1952, at the Albright Art School in Buffalo, New York, 1952-1954, and at the University of California at Los Angeles from 1954 to the present.

He has had one-man shows at a dealer's in Beverly Hills, California, and has exhibited in group shows since 1950 at the Brooklyn Museum, Metropolitan Museum of Art, City Art Museum of St. Louis, San Francisco Museum of Art, Los Angeles County Museum, Pennsylvania Academy of the Fine Arts, Detroit Institute of Arts, Virginia Museum of Fine Arts, and elsewhere. His work is in the hands of several private collectors. He lives in Los Angeles.

ARCHIPENKO, Alexander, *Walking*, 16½ high, bronze, 1957. (Perls Galleries, Inc.) Plate 51

Archipenko's name has been famous in art for decades. Between 1915 and 1934 at least ten monographs were written about him and his work, and in 1954 occurred his one-hundred and tenth one-man show.

He was born in Kiev, the ancient capital of the Ukraine, now a part of the U.S.S.R., in 1887, and studied painting and sculpture in the Kiev Art School. In 1906 he transferred to Moscow, where he worked and exhibited. He went to Paris in 1908 and attended l'École des Beaux-Arts for a short time, meanwhile studying the art of the museums of the French capital and exhibiting his own work. Archipenko's first one-man show took place at Hagen, Germany, in 1910 and in the same year he opened his own school in Paris. He is credited with the introduction into modern sculpture of "new aesthetic elements—the modeling of space, concave, transparency." He also experimented widely in the use of different materials for sculpture.

By 1920, the impact of Archipenko on twentieth-century art was clearly established. Many of the critics regarded him the most important contemporary sculptor, the leader in sculpture just as Picasso was regarded the leader in painting.

From 1921 to 1923, he was in Berlin, where he opened an art school. Then in 1923 he came to the United States. (He became a citizen in 1928.) Here he continued his teaching, his creative work, and the exhibiting of his sculpture. He established art schools or taught in existing institutions across the country: Archipenko Art School, New York City, 1923; Washington State University, 1935-1936; in his own school and at the New Bauhaus, Chicago, 1937. His school in New York, which he reopened in 1939, and a summer school in Woodstock, New York, begun the same year, are still in operation.

Two innovations which he introduced were the *Archipentura*, a movable painting developed in 1924, and "that of modeling light (carved plastic)" which was featured in a show of his sculpture in New York in 1948. 1950 brought a term of teaching at the University of Kansas City, Missouri. He now lives in New York City.

ARONSON, David, *Joseph and the Ishmaelites No. 2*, 52 x 48, encaustic on masonite, 1955. Lent by Mr. and Mrs. Herbert Lee. (Boris Mirski Art Gallery.) Plate 59

Aronson was born in Shilova, Lithuania, in 1923. He was brought to the United States of America in 1929 and settled in Boston, Massachusetts. For eight years he studied formal religion. While in high school he attended classes at the school of the Museum of Fine Arts in Boston. In 1941 he entered the school on a five-year scholarship, studying under Karl Zerbe, and was an instructor in painting there from 1943 to 1955. He has been chairman of the Division of Art of the School of Fine and Applied Arts of Boston University since 1955.

One-man shows began in 1945. During the previous year, 1944, he won first prize and a popular prize at the Institute of Contemporary Art in Boston; and in 1946 he was awarded a purchase prize by the Virginia Museum of Fine Arts. Other honors include a traveling fellowship from the Museum of Fine Arts in Boston in 1946, the grand prize at the Boston Arts Festival in 1952, second prize in 1953, and the grand prize again in 1954. Aronson was also awarded first prize (\$2,400) in the Tupperware Art Fund competition in 1954. He was awarded a grant in art by the National Society of Arts and Letters in 1958. His work is represented in the collections of the Art Institute of Chicago; Virginia Museum of Fine Arts; De Cordova and Dana Museum, Lincoln, Massachusetts; University of Illinois; Brandeis University; and Bryn Mawr College. He lives in Boston.

AVERY, Milton, *Birds Over Sea*, 56 x 42, oil on canvas, 1957. (Grace Borgenicht Gallery.) Plate 34

"I have always been drawn to the sea. After a number of summers spent inland, I came to Provincetown — to a little house on the bay. Birds and sea surrounded me and many wonderful hours were spent just watching. From these meditations emerged, in the cold of the winter, *Birds Over Sea*.

"Haven't any ideas on the education of an artist — this can take so many avenues that it is difficult to particularize. My own credo has been, 'Keep painting — day in — day out. Be absorbed by it. Hold on to the dream — try to make the great dream a reality.'"

Milton Avery was born in Altmar, New York, in 1893. He is largely self-taught, though he studied at the Connecticut League of Art Students at Hartford, Connecticut. Prizes were awarded his work at the Connecticut Academy of Fine Arts, Hartford, in 1930, and in 1932 at the Art Institute of Chicago. He won first prize in the water color show at the Baltimore Museum of Art in 1949, and second prize in the Boston Arts Festival of 1958.

His work is represented in the collections of the Pennsylvania Academy of the Fine Arts; Brooklyn Museum; Newark (New Jersey) Museum Association; Albright Art Gallery, Buffalo, New York; Phillips Collection, Washington, D.C.; Barnes Foundation, Merion, Pennsylvania; Philadelphia Museum of Art; Butler Art Institute, Youngstown, Ohio; the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; University of Illinois; Museum of Fine Arts of Houston, Texas; the Metropolitan Museum of Art and the Whitney Museum of American Art, New York City; the Wadsworth Atheneum of Hartford, Connecticut; San Francisco Museum of Art; and the University of Virginia. He lives in New York City.

BARRETT, Neil, *Conquered King*, 40 x 30, oil on canvas, 1958. (Charles Feingarten Gallery.) Plate 30

Concerning *Conquered King* the artist writes, "At some time during the painting process, the life of the fallen king, imprisoned in the broken fragments of his image, seemed to emerge — for me. I felt that the evidence of the stones must be made to prove the enigmatic power of the idea of his past reality, in order that his terrible, blind presence might exist with as much validity as do the stones of the effigy themselves, and might suffuse their forms."

"The problem of the education of the artist is to me a matter of acquiring a general knowledge of the humanities, with a great deal of emphasis on the history of art, of understanding and control of his media (learned in technical courses), and of avoiding the sort of academic art courses which would try to teach him specific tastes and ideas as applied to his own art, such as courses in design, composition, etc."

Neil Barrett (Mrs. Roger Barrett) was born in Milwaukee, Wisconsin, in 1915. She was graduated from the New York School of Fine and Applied Arts (Parsons) and worked for a time as a designer in Chicago. In 1952 she commenced painting and in 1954 had her first of several one-man shows. Her work has been shown in group exhibitions at the Art Institute of Chicago, the Museum of Modern Art in New York, the Denver Museum of Art, the Butler Art Institute, and in other places. She is represented in various public and private collections in Illinois. She lives in Kenilworth, Illinois.

BENNETT, Rainey, *Blue Mist*, 32 x 39, oil on canvas, 1958. (Charles Feingarten Gallery.) Plate 76

Concerning *Blue Mist* Rainey Bennett states, "This painting grew out of the sensation of sky (or light) seen through a small window. I hoped to gain some of that intensity without the aid of strong contrasting color or value. The light became mist in its suffusion, dissolving into the sky, rising or falling, — as you prefer.

"Technically, I was interested in giving presence to an all but colorless blue white. Slightly shifting values, faintly complementary colors around the edges, coupled with the vignettted feeling of the composition helped sustain the effect. The trees were thought of as rhythmical handwriting, a line interest shared in my watercolors.

"Emotionally, I sought, as always, lyricism with a light touch."

Rainey Bennett was born in Marion, Indiana, in 1907. He was graduated from the University of Chicago, studied at the school of the Art Institute of Chicago, the American Academy of Art in Chicago, Art Students League of New York, and with George Grosz and Maurice Sterne in New York. He has taught at the Art Institute of Chicago (1939-1943). His work has been seen in various group shows, and since 1940 he has had several one-man exhibitions. Though he specializes in water color (his first award was the Tuthill prize in an international water color show at the Art Institute of Chicago in 1936), Bennett has done several murals for the government, for private industries, and for individuals. Nelson Rockefeller commissioned him in 1939 to do water colors of Venezuelan scenes for Standard Oil Company of New Jersey, and two years later he was given the job of making a pictorial record in Argentina, Bolivia, Brazil, Ecuador, and Peru. He did a series of water colors of the coasts of Louisiana and Texas for the October 1949 issue of *Fortune* and paintings to illustrate articles in the February 1947 and June 1958 issues of the same magazine.

He is author and illustrator of a children's book entitled *What Do You Think*. Other activities include institutional advertising for Marshall Field and Company and for R. R. Donnelley and Sons Company, as well as illustrations for Scott, Foresman and Company and the *Bulletin of the Atomic Scientists*. He was awarded the Renaissance prize in an exhibition at the Art Institute of Chicago (1945), an award in the Old Northwest Territory Exhibition in Springfield, Illinois (1947), and four more prizes in Chicago shows—Town and Country Arts Club (1950), Bartels prize (1952), Union League Club (1954), and Clarke prize (1956). The year 1956 brought also a prize at the Hyde Park Art Center and an Illinois State Museum purchase prize.

Among museums and institutions which own examples of Bennett's work are the Metropolitan Museum of Art, Museum of Modern Art, and Brooklyn Museum, New York; Art Institute of Chicago; Newark (New Jersey) Museum Association; Dallas (Texas) Museum of Fine Arts; University of Oklahoma; University of Illinois; Cranbrook Academy of Art in Bloomfield Hills, Michigan; Beloit (Wisconsin) College; Honolulu Academy of Art; and Container Corporation of America. He lives in Chicago.

BETSBERG, Ernestine, *Roman Shop*, 50 x 47, oil on canvas, 1957. (Grand Central Moderns.) Plate 43

"My painting *Roman Shop* is one of a number of paintings I did in Italy inspired by the markets and shops. I found them wonderfully beautiful and exciting. The butcher shops which inspired this particular painting I think are particularly fascinating and mighty Roman.

"I believe the education of an artist can be as varied as the individuals who are artists. The more one knows certainly enriches life and has bearing on all one is and does; but how one arrives at knowledge and understanding depends, surely, on the person and his needs and personality."

Ernestine Betsberg (Mrs. Arthur Osver) was born in Bloomington, Illinois, but grew up in Evanston, Illinois. She attended the Art Institute of Chicago, studying painting under Boris Anisfeld, and won a traveling fellowship which made it possible to spend the year 1938 in France. She has lived in New York since 1940 except for three years in Italy and one in Florida. She has had three one-man shows in New York and one at Syracuse University. Her work has also appeared in regional and national shows since 1936 and has been seen also in Europe and Japan.

BISCHOFF, Elmer, *Figures in Garden*, 56 x 58, oil on canvas, 1958. Lent by the artist. Plate 118

"Along what paths an artist's appetites lead him is of proper concern only to the artist. Whether he produces something dead or something alive may be everyone's concern.

"I am opposed to ideologies in art that would bless an act for its direction. The power to exalt begins and ends with the individual artist within the limits of his world. The next individual has to start over again.

"Concerning the education of the artist, I would, in general, favor a college education. However, I would especially encourage the student who, with an independence of mind, seeks out his training at perhaps more than one source and places instructors and environments above curriculums and degrees."

Elmer Bischoff was born in Berkeley, California, in 1916. He studied at the University of California at Berkeley and received his Master of Arts degree in 1939. Service with the Air Force in England followed from 1942 to 1946. From 1946 to 1952 and 1956 to the present he taught at the California School of Fine Arts in San Francisco, where he is at present an instructor in painting and chairman of the Fine Arts Department and Graduate Program. Bischoff has also taught at the University of California and in the University's extension division.

He has had one-man shows in California, one at the California Palace of the Legion of Honor in San Francisco, and has also shown at the Art Institute of Chicago (1947), Los Angeles County Museum (1951), Minneapolis Institute of Arts (1957), "Art: U.S.A.," also in 1957, and in two American Federation of Arts traveling shows in 1958. Recent awards include first prize at the Richmond (California) Art Center annuals in 1955 and 1956 and a purchase award at the Oakland (California) Art Museum in 1957. He lives in San Francisco.

BLACK, Frederick E., *Untitled*, 55½ x 59½, oil on canvas, 1958. Lent by the artist. Plate 108

Though termed recently a "young San Francisco abstract artist," Frederick Black was born in Providence, Rhode Island, in 1924. He studied at the University of Redlands but received his Bachelor of Science, Bachelor of Arts, and Master of Arts degrees at the University of New Mexico.

He has exhibited in his native city, in New York, Sarasota, and frequently in New Mexico and with the Society of American Graphic Artists, his work forming part of the Society's traveling exhibition in 1953 and 1954. One-man shows have been held in Albuquerque and, beginning in 1957, in New York. Among prizes and awards are the Providence Journal's scholarship to the Rhode Island School of Design and an award at the Providence Art Club in 1953. He is director of the Museum of New Mexico Art Gallery and lives in Santa Fe, New Mexico.

BLAUSTEIN, Alfred, *Trussed Sheep*, 36 x 48, oil on masonite, 1958. (Nordness Gallery.) Plate 98

Alfred Blaustein was born in New York City in 1924. He studied at the Cooper Union Art School from 1940 to 1943 and 1946 to 1947 and at the Skowhegan Summer School in 1946. His work has been exhibited at the Metropolitan Museum of Art, Carnegie International Shows, Pennsylvania Academy of the Fine Arts, Whitney Museum of American Art, Albright Art Gallery, and Library of Congress. He has traveled extensively in central Africa. Awards include among various prizes and fellowships a Blake fellowship in mural painting, the Prix de Rome for 1954-1957, a grant from the Institute of Arts and Letters in 1958, and a Guggenheim fellowship in painting in the same year. Blaustein does not care to comment about *Trussed Sheep*. He is now living in New York City.

BOHROD, Aaron, *Human Comedy*, 16 x 12, oil on gesso panel, 1957. (The Milch Galleries.) Plate 53

"My ideas about the arts today are not strongly at variance from those expressed in the 1957 edition of the University of Illinois catalogue (of Contemporary American Painting and Sculpture). Perhaps all I can say is that I am more and more confirmed

in my opinion that whatever trend styles of art might take every few years, for me an intense reality is the special road I must travel as a painter.

"Of *Human Comedy*, my painting in the 1959 exhibition, I am hesitant to be explicit. The raw materials for speculation are, I think, pretty evident. How the spectator puts these elements together and (if he stays with the problem long enough) what meaning he takes from the resulting solution may vary from person to person. But whatever story he comes up with, the spectator cannot complain that the ingredients have been mislabeled.

"Beyond this, as I have had occasion to state before, though the literary intention in my painting is an integral part of the work, the actual quality of the painting itself is my most absorbing interest.

"About education for the artist: I believe that any academic course taken or every human experience digested and at least partially understood contributes to the maturity of the artist as a man. As for the training of the man as artist, I can recommend nothing better than the assiduous study of the visual aspects of life, especially the human figure — and in terms of expressive draughtsmanship — to form a vocabulary for aesthetic communication."

Aaron Bohrod was born in Chicago, Illinois, in 1907, studied at Crane College in Chicago, at the Art Institute of Chicago, and the Art Students League of New York. Among many awards and honors are prizes at the Art Institute of Chicago in 1933, 1934, 1935, 1937, 1945, and 1947; Golden Gate Exposition at San Francisco in 1939; Carnegie Institute, 1939; Pennsylvania Academy of the Fine Arts; Metropolitan Museum of Art, New York, 1942; Corcoran Gallery of Art, 1943; and a Guggenheim fellowship in 1936-1937 and 1937-1938. Bohrod painted murals for post offices in Vandalia, Clinton, and Galesburg, Illinois, and did other art work as a war correspondent for *Life* magazine in the European and Pacific theaters of operations from 1943 to 1945.

He has taught at the Art Institute of Chicago, Ohio University, and Southern Illinois University in Carbondale, Illinois, and has been artist-in-residence at the University of Wisconsin since 1948.

His work forms part of the collections of a number of museums, among them the Metropolitan Museum of Art, Museum of Modern Art, Brooklyn Museum, and Whitney Museum of American Art in New York; Art Institute of Chicago; Baltimore Museum of Art; Museum of Fine Arts in Boston; Pennsylvania Academy of the Fine Arts; Corcoran Gallery of Art, Washington, D.C.; Sheldon Swope Gallery of Art, Terre Haute, Indiana; Walker Art Center, Minneapolis, Minnesota; Butler Art Institute, Youngstown, Ohio; Telfair Academy of Art, Savannah, Georgia; Cranbrook Academy of Art, Bloomfield Hills, Michigan; Detroit Institute of Arts; Springfield (Massachusetts) Museum of Art; and Witte Memorial Museum, San Antonio, Texas.

BOSA, Louis, *Monks of Burano*, 18 x 34, oil on canvas, 1957. (The Milch Galleries.) Plate 74

Concerning the *Monks of Burano*, Bosa states that the "original sketches were done directly from the island of Burano, which is one of the islands of Venice specializing in hand-made lace and fishing. The church in the distance was sketched in Burano; partly from the canal and partly inland. It has since been abandoned. The altars and most of the frescoes still exist. There is an old man who works inside the church remains, making and repairing wood fishing boats. The church goes back to the early

15th Century. The monks were sketched on my way over to the island, and part of it was sketched from the next island, called San Francisco dei Dezerti. This is the island where the monks actually live, and it was founded by St. Francis. This is a place I love. It is a wonderful place to rest and sketch, and I feel that I have captured the peace and quiet of the sanctuary of the monks. They are reading and meditating, and the costumes they are wearing are what they wear when they are not at work. They have a cow on the island, also a donkey, some pigeons and peacocks. The monks are my friends and I have spent much time on the Island of Burano."

Concerning the education of the artist, he continues, "If financially possible, I believe it would help a great deal if the artist could have a college education and also his Master's degree. I feel that this would make him a broader person, he would have a broader point of view, and this in turn would make him a better painter.

"If it is not financially possible for him to do this, I believe he should attempt to work his way through school as many others have done.

"Concerning the student, I feel that he should be as fully equipped in all other phases of education besides art as is possible. I would put a special emphasis on the history of art. I myself feel that it is a most important subject. I also feel he should have literature, philosophy, design, life drawing, still-life, and again I feel that composition is a vital and important subject. Mathematics? Yes and no. I truly believe that a student majoring in the Fine Arts should learn to paint well and have a fine understanding of all types of mediums and equipment which have to be handled by artists. His future would hold more security if he were able not only to paint well but also equip himself with the necessary education to become a teacher as well. In this way he can become a successful painter and do teaching, too.

"My belief and experience in all my years of teaching is that each art student is an individual and should be treated as such. . . . After one or two semesters I can pretty well tell many things about their personalities, their way of thinking, what they are inclined to do, their sense of observance, etc., and can therefore place them according to their creative ability and their style of working. What I am actually trying to say is that I try to bring out in each student his own individual style of work or painting instead of having them all attempt to follow their instructor and having their work all look alike. It is rather difficult to teach this way; it takes time and patience but in the end I do find good results. The students feel happier and are able to express themselves in their own way (not all of them, of course).

"I like all styles of painting from the non-objective to an unusual academic type, providing it is basically good, personal, and a good painting."

Louis Bosa was born in Codroipo, Italy, fifteen miles from Venice, in 1905. He studied at the Accademia di Belle Arti in Venice, came to America at the age of eighteen, and studied at the Art Students League of New York under John Sloan. He is now an American citizen.

Bosa taught at the Art Students League of New York (1944-1946), at Parsons School of Design in New York, Syracuse University, other institutions, and the Cleveland (Ohio) Institute of Art, where he is now an instructor in advanced painting.

Among prizes and awards are a Wanamaker prize in 1938; prizes at the Pepsi-Cola shows of 1944, 1945, 1946, and 1948; honorable mention from the National Academy of Design in 1944; an award of \$1,000 in 1948 from the American Academy of Arts and Letters; first prize at the Los Angeles County Fair in the same year; a purchase prize at the University of Illinois, gold medal at the Audubon Artists

show, and an award at the Hallmark international competition in 1949; and first prize at the Audubon Artists in 1951. Bosa was elected an associate of the National Academy of Design in 1952. In 1954 he won the Carnegie prize at the National Academy and two more awards in the International Hallmark Competition (1955 and 1957). He has exhibited widely and has had fourteen one-man shows, one of them a traveling exhibition which toured Europe.

His work is represented in the collections of the Philadelphia Museum of Art; Worcester (Massachusetts) Art Museum; Springfield (Massachusetts) Museum of Fine Arts; Pennsylvania Academy of the Fine Arts; Florida Gulf Coast Art Center at Clearwater; Montclair (New Jersey) Art Museum; Wilmington (Delaware) Society of the Fine Arts; Isaac Delgado Museum of Art in New Orleans, Louisiana; University of Illinois; Wadsworth Atheneum, Hartford, Connecticut; Whitney Museum of American Art in New York; Metropolitan Museum of Art in New York; Virginia Museum of Fine Arts in Richmond; Kansas City (Missouri) Art Institute and School of Design; Encyclopaedia Britannica; International Business Machines Corporation; and others, public and private. He lives in New York City.

BROWNING, Colleen. *The Window*, 40 x 15½, oil on canvas-covered masonite, 1958. (Edwin Hewitt Gallery.) Plate 55

"I would say that a visual experience is the origin of all my paintings: sometimes a moment of direct visual revelation when the formal relationships of ordinary things become suddenly and momentarily imbued with meaning: sometimes the slow penetration of environment. In the structure of the formal design my aim is to develop and resolve an abstraction that is both valid and expressive in itself but constructed of natural forms, because to me the recognizable shape is more potent and effective than the completely 'pure' form drained of its communicative content.

"*The Window* can be read as an arrangement of horizontal bars and triangles, but I hope to have a further dimension of mood and suggestion by using these shapes as shadows and shade, girl and glass.

"As to the education of an art student, I feel it is a mistake to overcrowd his schedule with non-essential though important subjects such as mathematics or philosophy. He needs all his time to learn his craft and develop his own personality in practical work. I think the history of art is important for a broad basis of art appreciation; and that experiments in working in the actual techniques and using the characteristic formal structures of various past masters is very rewarding when used alongside experiments in contemporary methods."

Colleen Browning was born in Fermoy, Ireland, in 1925 and, under an Edwin Austin Abbey Scholarship, studied at the Slade School of Art in London, early exhibiting at the Royal Academy and in group shows in London galleries.

After a period of employment designing sets for Two Cities Films (including work on *Odd Man Out*), she had her first one-man show in London in 1949. Shortly afterwards she came to America, where she has had three one-man exhibitions at a dealer's gallery in New York, and has shown work in most national annuals, including the Whitney, Chicago, Carnegie, and the National Institute of Arts and Letters exhibitions.

Since 1953 she has won the Tupperware fellowship, MacDowell fellowship, Yaddo fellowship, Anna Lee Stacey award, honorable mention at the Pomona (California) contemporary American painting show, and second prize in the water-color division

of the 1954 Annual Mid-Year Show at the Butler Art Institute, Youngstown, Ohio. Her work is in the permanent collections of the Detroit Institute of Arts; California Palace of the Legion of Honor, San Francisco; the Rochester (New York) Memorial Art Gallery; the Butler Art Institute, Youngstown, Ohio; the Friends of American Art, Youngstown, Ohio; and Columbia (South Carolina) Museum of Art; as well as in several private collections. She lives in New York City.

BURCHFIELD, Charles, *August Evening*, 40 x 51, water color, 1917-1958.
(Frank K. M. Rehn, Inc.) Plate 127

"August Evening . . . is one of those 'reconstructed' 1917 sketches amplified later on, and blended into the 'Third Period' Style. In this case, I had no qualms about 'losing' the 1917 water color in the larger picture because I did not consider it a successful attempt. Nevertheless, it had something, an idea that could be expanded and given much more meaning. The central house was across the street from my home in Salem, Ohio. The people sitting on the porch, my neighbors—an old lady and her married daughter (I used the old lady also for *Garden of Memories*, Museum of Modern Art Collection). The houses added left and right later on, are also true to the actual scene. The mood is that of twilight in late August, one of those evenings when a strange, yellow light pours down upon the parched earth from the Zenith. The air is full of the sounds of insects singing—crickets, grasshoppers, katydids. It is so warm that even a cicada, usually a day time singer, jars the air once or twice with its strident song. It is a nostalgic memory of a time that is gone forever. The dirt street running between the houses is now asphalt; the telephone pole is gone because all wires have been put underground; and I hardly need point out that people no longer sit in the evening on porches—in fact, there are no porches. And it would be impossible to hear insects singing for the din of auto traffic, TV and radio sets going full blast. I am not against modern improvements; I use them all; but I wonder just what the score would be if we balanced the gains against the losses.

"I would just as soon not comment on the arts of today other than to say that I think any comment is futile; when a decadence sets in, and really gets rolling, there is nothing that can stop it; it must run its course before a renaissance can begin.

"As to the education of the artist—by all means, history, literature, philosophy (perhaps, inasmuch as I know nothing whatever about this subject, I can't judge its value for an artist—certainly, for example, Zarathustra didn't do anything for Richard Strauss he couldn't have done better without him)—and don't omit music—and perhaps mathematics—if he gets it before he gets to art school—when he gets to art school, all these subjects should be extracurricular, but definitely encouraged.

"I can't possibly see what a course in design would do for an artist if he did not also have *academic* training in life drawing, still life, and composition—in fact, the renaissance in the arts I mentioned will be impossible unless these subjects are restored to the artist's training. Otherwise we will continue on the barren road of decoration most artists are now travelling. Thank God there are a few individualists who refuse to conform."

Charles Burchfield was born in Ashtabula Harbor, Ohio, in 1893. He attended the Cleveland School (now Institute) of Art from 1912 to 1916, where he studied under Henry G. Keller, Frank N. Wilcox, and William J. Eastman. Then came a scholarship to the National Academy of Design in New York, but he left the Academy after

one day in life class. He painted in his spare time, except for a three-months' leave from his job in 1920, until 1929, when he resigned from a position as head of the design department of a wallpaper company in order to devote full time to painting. (He had served for a few months in the Army during World War I.) In 1936 he was commissioned by *Fortune* magazine to paint railroad yards in Pennsylvania and in 1937 to do sulphur and coal mines in Texas and West Virginia. His teaching experience comprises a summer class at the Duluth branch of the University of Minnesota in 1949; special class at the Art Institute of Buffalo, 1949-1952; summer school at both Ohio University in 1950 and 1953 and the University of Buffalo in 1950 and 1951; and an advanced seminar, Buffalo Fine Arts Academy, 1951-1952.

His work has been shown widely in group exhibitions. As for one-man shows, there have been at least thirty-three, beginning in 1916, four of them retrospectives: Carnegie Institute, 1938; Albright Art Gallery (also circulated by American Federation of Arts), 1944; Cleveland Museum of Art (drawings), 1953; and Whitney Museum of American Art, 1956. Several of the other one-man shows were also held at well-known museums, and one took place in London.

Marks of distinction include his election as a member of the National Institute of Arts and Letters in 1943; Chancellor's medal from the University of Buffalo in 1944; L.H.D. from Kenyon College, 1946; Doctor of Fine Arts from Harvard University and from Hamilton College, both in 1948; member of Board of Trustees of the American Academy in Rome, 1949-1955; and LL.D. from Valparaiso University in 1951.

Burchfield was awarded first prize in water color and medal, Cleveland Museum of Art, 1921. At the Pennsylvania Academy of the Fine Arts he received the Sesnan gold medal in 1929; Dana water color medal, 1940; Philadelphia water color prize, 1946; Dawson medal, 1947; and a special prize in 1950. At the Carnegie Institute Burchfield received second prize in 1935, and second honorable mention in 1946. He won first prize at the Art Association Building in Newport, Rhode Island, 1936; Blair prize at the Art Institute of Chicago in 1941; and award of merit medal, National Institute of Arts and Letters, 1942. The year 1952 brought an award of \$500 from the Metropolitan Museum of Art; also the Evans prize at the Albright Art Gallery, followed by Sattler's prize at the same institution in 1955. Among the large number of institutions which own examples of his work are the Fogg Museum of Art at Harvard University, Cambridge, Massachusetts; Museum of Fine Arts in Boston; Rhode Island School of Design; Syracuse (New York) Museum of Fine Arts; Detroit Institute of Arts; and University of Nebraska. He now lives in West Seneca, New York.

CALCAGNO, Lawrence, *White Painting No. II, 1958*, 48 x 60, oil on canvas.
(Martha Jackson Gallery.) Plate 65

"The concrete quantitative relationships that I perceive in nature are the means which in painting render form and substance to my subjective experience. This identification extends and illumines my relationship to the world about me, and enriches the meaning of life to me.

"In general, in my work, I begin without a determined or planned imagery. There is only a sense of excitement and a pregnant potential resolution. There is an immediate sensual awareness to color, line, shape and form as I proceed in action and reaction through the flux of relationships initiated on the canvas. By these

means the ecstatic subconscious experience finds a logic and order enveloping and reflecting the entire nature of my personality. The imagery is not determined by a logical analytical attack upon the outward appearances of matter, but by a subjective re-creation of its equivalent. This experience for me becomes a personal record of a glimpse into that aspect of reality which I intuitively sense, yet which lies beyond the range of my rational mind."

Lawrence Calcagno was born in San Francisco, California, in 1916. After finishing high school he traveled in the Orient and became seriously interested in painting while serving in the Air Corps (1943-1946). In 1946 there came six months of travel, study, and painting in Mexico. At this time he was entirely self-taught in painting. Formal study of art began in 1947, when Calcagno attended the California School of Fine Arts in San Francisco for two years, studying with Still, Rothko, and others. Then came further study at the Académie de la Grande Chaumière in Paris (1950-1951) and at the Istituto d'Arte Statale in Florence (1951-1952). Work and study independently continued from 1953 to 1955 in Paris, where Calcagno helped to organize an independent exhibition of the work of American painters living in France.

Teaching experience includes being visiting artist at the University of Alabama (1955-1956), where he taught drawing, composition, and advanced and graduate painting, and a position on the faculty of the Albright Art School, Buffalo, New York, teaching the same subjects, from 1956 to the present, except for filling the position of visiting artist at the University of Illinois during the academic year 1958-1959.

There have been sixteen one-man shows since 1945 in various cities in the United States, in Madrid, Paris, Toronto, and Lima, and Calcagno's work has been seen in many group shows in the United States and abroad.

Prizes include first regional prize and second national prize in the National Army Arts Contest at the National Gallery in Washington, D.C., in 1945; first purchase award at the San Francisco Museum of Art, 1949; first prize in the Western New York show at the Albright Art Gallery in Buffalo in 1957, and first prize for water color in the same show in 1958. Calcagno's works are represented in the collections of the San Francisco Museum of Art; Carnegie Institute, Pittsburgh, Pennsylvania; Whitney Museum of American Art in New York City; Albright Art Gallery, Buffalo, New York; the Universities of Alabama and Nebraska; and the Instituto de Arte Contemporaneo in Lima, Peru.

CALDER, Alexander, *Four Black Bottoms*, 12 feet in diameter, metal mobile, 1957. (Perls Galleries, Inc.) Plate 119

"I feel an artist should go about his work simply with great respect for his materials. . . . Sculptors of all places and climates have used what came ready to hand. They did not search for exotic and precious materials. It was their knowledge and invention which gave value to the result of their labors. . . . Then there is the possible handicap of being over equipped, of having more tools and material than one knows what to do with. . . . Simplicity of equipment and an adventurous spirit in attacking the unfamiliar or unknown. . . . In my own work, when I began using wire as a medium, I was working in a medium I had known since a child. For I used to gather up the ends of copper wire discarded when a cable had been spliced and with these and some beads would make jewelry for my sisters' dolls. . . . Disparity in form, color, size, weight, motion is what makes a composition, and if this is allowed, then the number of elements can be very few. . . . Symmetry and order

do not make a composition. It is the apparent accident to regularity which the artist actually controls by which he makes or mars a work." — James J. Sweeney, *Alexander Calder* (New York: Museum of Modern Art, 1951), p. 70. Though these statements were made by Calder in 1943, Sweeney feels that the point of view expressed "is still the basis of his work's individuality, freshness and youth today." (The ellipses are those of the museum publication.)

Alexander Calder was born in Philadelphia in 1898. He was graduated as a mechanical engineer from Stevens Institute of Technology in Hoboken, New Jersey, in 1919. Work on engineering projects followed. In 1922 he began to draw under Clinton Balmer in a public night school in New York. Then he worked his way to California on a freighter and took a job in a logging camp in the state of Washington. In the autumn of 1923, however, he returned to New York, and studied at the Art Students League of New York from 1923 to 1926. Free-lance work for the *National Police Gazette* was also created during this period.

Between 1926 and 1933 Calder was in Paris a considerable part of the time and also visited other parts of Europe, with frequent trips back to the United States. In the French capital he created animated toys and made his first sculpture purely in wire. Contact with Joan Miró, Léger, van Doesburg, Mondrian, Arp, Duchamp, and others helped spark experiments and developments in abstract painting, wood and wire sculpture, and "mobiles." He exhibited at the Salon des Sur-Indépendants and in 1931 became a member of the Abstraction-Création group.

Though best known for his mobiles, Calder has created, in addition to the items mentioned above, "stables" (abstract sculpture which does not move), prints, gouaches, illustrations, textile designs, other types of objects in the visual arts, and fixed and moving settings for the dance and theatre, such as the work for Martha Graham's *Panorama*, 1935, and "plastic interludes" for her *Four Movements*, 1936, and the setting for Eric Satie's *Socrate* in the same year. Among his more noteworthy illustrations are those for *Animal Sketching*, Bridgman, New York, 1926 (a book which he also wrote); *Fables of Aesop*, Harrison, Paris, 1931; *Three Young Rats, and Other Rhymes*, Curt Valentin, New York, 1944; *The Rime of the Ancient Mariner*, Reynal and Hitchcock, New York, 1946; and *Selected Fables of LaFontaine*, Quadrangle Press, New York, 1948.

One-man exhibitions began at New York dealers' in 1928 (wire sculpture, principally caricatures). Among others are one in Paris (wire and wood sculpture) and several in New York (wood and wire sculpture, paintings, textile designs) in 1929; Paris (first abstract constructions), 1931, and first exhibition of mobiles, 1932; and New York (first devoted solely to jewelry), 1940; punctuated by a retrospective at the Springfield (Massachusetts) Museum of Fine Arts in 1938 and another at the Museum of Modern Art in New York in 1943; a show which he took to Rio de Janeiro and São Paulo, Brazil, in 1948; and a comprehensive exhibition at the Massachusetts Institute of Technology in 1950. There has also been participation in group shows throughout his career.

Prizes and other honors include first prize in a "Plexiglas" sculpture competition at the Museum of Modern Art in New York in 1939, and the selection of Calder by the *New York Times* in 1950 as one of the ten best illustrators of children's books of the past fifty years.

Works by Calder, most of them mobiles, are to be found in many collections and institutions, among them the Metropolitan Museum of Art, Museum of Modern Art, and Solomon R. Guggenheim Museum in New York; Addison Gallery of American

Art in Andover, Massachusetts; Museum of Science and Industry in Chicago; Dallas (Texas) Museum of Fine Arts; Wadsworth Atheneum in Hartford, Connecticut; Honolulu (Hawaii) Academy of Art; Yale University Art Gallery in New Haven, Connecticut; Smith College Museum in Northampton, Massachusetts; Philadelphia Museum of Art; Berkshire Museum in Pittsfield, Massachusetts; Virginia Museum of Fine Arts in Richmond; City Art Museum of St. Louis; Stedelijk Museum in Amsterdam; Basle Museum; Museum of Western Art in Moscow; Musée d'Art Moderne, Paris; Ministry of Education in Rio de Janeiro; Museu de Arte, São Paulo, Brazil; and the National Museum in Stockholm. He lives in Roxbury, Connecticut.

CALLAHAN, Kenneth, *Rock Landscape No. 2*, 20 x 28½, tempera on paper, 1957. (Maynard Walker Gallery.) Plate 97

"*Rock Landscape No. 2* is a reduction of an actual experience with nature, in which I have attempted to retain essential movements and the inter-related character of natural elements.

"I believe all reproductions, whether slides, photographs or prints, are death in the education of artists, however beautifully executed and prepared, however superficially close to the living originals. . . .

"Art exists only when one man confronts one work of art. Nothing replaces direct contact with nature and life on the one hand, and original works of art on the other. These are the only two primary sources. Everything else, words or reproductions, are valuable only as supplementary material to provide an additional framework to the primary and essential visual experiences.

"To my mind an actual work of art is a unified entity. Composition, design, color, drawing, etc., are never separate elements in the whole. None can be withdrawn nor added. So, in my estimation, none of these can be taught as separate entities, but only as elements indivisible from the whole."

Kenneth Callahan was born in Spokane, Washington, in 1906. He studied for a year at the University of Washington but was largely self-taught. Between the years 1928 and 1956 Callahan traveled in Mexico, Central America, Europe, Hawaii, and elsewhere. A Guggenheim fellowship was awarded him in 1954. He has been a visiting professor of art on occasion, has done a large amount of private teaching, and has executed several murals.

There have been over thirty one-man shows of his work in the United States (seven in New York City) and one in Brussels. He has also exhibited in international exhibitions in France, England, Germany, Sweden, Denmark, Italy, Brazil, and Japan. Callahan's work forms part of the collections of twenty-eight institutions in the United States, including the Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, Brooklyn Museum, and Solomon R. Guggenheim Museum in New York City; Pennsylvania Academy of the Fine Arts; Philadelphia Museum of Art; Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts; Wichita (Kansas) Art Museum; City Art Museum of St. Louis; a museum in Louisville, Kentucky; and the Phillips Collection in Washington, D.C. Numerous private collectors also own examples of his work. He lives in Seattle.

CARTER, Cecil, *Swamp Spirits*, 16 x 20, collage, 1958. (Overton Art Galleries.) Plate 89

"Art to me is not a livelihood nor is it a hobby. Rather, as if I were an ex-

plorer or a scientist searching for something new, each painting is a new adventure in itself. I feel that the medium and skill are just tools, and may be used in any manner to create emotional content. If I could add something to the art of tomorrow, or leave some creation for future generations to enjoy, I would consider it a high goal toward which to work."

Cecil Carter was born in Woodward County, Oklahoma, in 1908. He has been a farmer, miner, worker in a gold mill, and a machinist. Seven years ago he became recognized as an artist. Since then his work has been exhibited widely in Colorado and other parts of the West and in the Dallas (Texas) Museum of Fine Arts. Paintings by Carter formed part of a show which toured five southern states and he was given a one-man show in the Gallery of Interpretation at the Colorado Springs Fine Arts Center in 1952. The Canon City (Colorado) Fine Arts Center chose him as one of the participants in a five-man show at the Center in 1954 and purchased one of his works. He lives in Colorado Springs.

CAVAT, Irma, *White Morning*, 47 x 76½, oil on canvas, 1958. (Main Street Gallery.) Plate 120

"My interest in light and luminosity was aroused in Montauk, New York, where I began to paint still lifes out in the open, drenching sun. In 1956, I went to Italy on a Fulbright grant, which was renewed for a second year. The light in Rome, where I work, is now the source of all my paintings. I cannot describe it, but I hope that the paintings will. It is more a sensation than a condition; a visual experience that goes beyond the eyes.

"*White Morning* was such an experience. The light caresses, destroys, and re-creates the objects. They float and settle, disappear and re-evolve. How does one know when such an image is complete? Only, perhaps, when one is most uncertain of the status of the subject in its immersion in light, when the image is at the height of its change, does the painting finish itself.

"The education of the artist includes any means that educate the eyes and the hand. The artist contributes his brain and is always aware of his heart. Anything he learns, be it history or life drawing or mathematics, becomes a part of his art. When eye and hand and brain and heart are working, on no matter what problem, no subject is a waste of time. Only let the artist be exposed, and make his choice."

Irma Cavat (Mrs. Zobel Kachadoorian) was born in Brooklyn, New York, in 1928. From early childhood she was interested in art, entered children's classes at the Brooklyn Museum and later classes for adults given there under the WPA program.

"Probably because the Brooklyn Museum had such a fine collection of sculpture, I decided that was for me. A short stint at Pratt Institute showed that commercial art was not, and due to a fortuitous meeting with the sculptor Alexander Archipenko, I was given a working scholarship for several years, trading brawn and a weak but enthusiastic secretarial penchant, for study with him. I drew ceaselessly, cut stone, molded clay, typed ceaselessly, answered the telephone, and was exposed to a dynamic, restless, searching personality that began to reveal what is in store for those who choose or are chosen for the life of an artist.

"For a year, I studied with Jose de Creeft, working in wood, and imbibing some of his great love for the beauty and possibilities that lie dormant in a piece of wood. Painting began as a kind of relaxation, and to fulfill a need for color. Somehow this

need became greater, and the relaxation fled, to be replaced entirely by a preoccupation with painting, and the entirely different problems involved. Two dimensions became more mysterious than three — and I could never resist a mystery. I am still trying to penetrate it. At first, in the back of my mind, I reserved a place for the sculpture I would some day return to, but I now know I must only paint. One mystery, for me, is enough. And very often, too much."

Her first trip to Europe took place in 1951, after a summer spent at Yaddo working from hundreds of sketches made during a year in Haiti doing painting and modeling in clay. During the stay in Haiti she also did a mural for a government building in Port-au-Prince. She has also traveled in Spain, France, Italy, and North Africa. In Paris she had her first one-man show. "Someone brought Picasso by, and meeting him was unforgettable — this mixture of surging energy and humility, and his enthusiastic reaction to my attempts at portraying the Spain I saw made those two dimensions the glowingest of goals."

Cavat has exhibited at the Brooklyn Museum and the Museum of Modern Art in New York and at the Festival of Two Worlds at Spoleto in 1958. Last year (1958) also found her in Rome on a Fulbright fellowship.

CHAIKEN, William, *Vase With Flowers*, 40½ x 35¾, casein on canvas, 1958.
(Contemporary Arts, Inc.) Plate 44

"I generally begin a painting by brushing, blotting, spilling and splattering intuitively (with or without a subject in mind) until the canvas yields a general mood. Into this arrangement as a sculptor cuts away at his material, I eliminate and delineate areas to suggest a subject that will make the mood more specific. The *Vase With Flowers* is more fully developed as a subject than most of my paintings. It began as a profusion of spotted colors. The resulting vase of flowers was too dispersed and jumpy. I then turned the painting upside down and developed a woman in a garden, quieting down the troublesome areas. Subsequently I turned it back again, the vase of flowers now being better organized. The painting still works both ways, each subject bringing its own quality of mood to the basic effect, by the atmosphere, space, and scale it imposes.

"I prefer the sensual and hypnotic aspects of painting, which stem from its origins in magic.

"A prominent New York critic has said that I dematerialize nature. Actually, the reverse is true — I materialize the abstract impressions.

". . . My opinions on art education — I have had an extensive training in both academic and modern systems, and while I believe training is necessary, it is difficult for me to say just what is basically essential to an artist, or what is the best approach. The one outstanding complaint I have in this analytical and theorizing age is that it has become too common for a person to get his greatest excitement from a verbal discussion of a painting rather than from a direct visual response. That is, he is stimulated by reading about a painting and its significance, etc., but may be relatively indifferent to the painting itself. Nor will he ever really enjoy a painting until he has found a way of categorizing it as a concept, and of translating his experience of it into language. In this respect I believe the important thing is to develop in a student the confidence to think and feel in visual terms. Art is learned from art, and the best teacher is a practicing artist. Knowledge of any other or all of the arts is valuable, but I can't see the advantage of a course in something like mathematics."

William Chaiken was born in Ragechov, Russia, in 1921. He was brought to Canada in 1926, where he lived for two decades and served for three years in the Canadian army. He arrived in New York in 1946. Chaiken was taught to draw at a very early age by his father, who was at that time a fashion designer. In Canada there followed two and a half years at the Winnipeg School of Art, and in the United States, fifteen months at the Art Students League of New York on the "G.I. Bill" and another term on a scholarship, working under Kantor, Vytlačil, and Corbino.

At the League Chaiken won the Bernays scholarship. He was also selected to represent the League at the exhibition of various schools of art held at the Phillips Academy at Andover, Massachusetts. One of his paintings was among those selected for the traveling exhibition which the Academy picked from the show. A Lowe award was presented to him in 1953, and the first Grumbacher award for casein in 1956. Chaiken's work has appeared in several of the annual exhibitions held at the Whitney Museum of American Art in New York since 1949. He lives in Brooklyn, New York.

CLOAR, Carroll, *Where Will You Spend Eternity?* 28 x 40, tempera on gesso panel, 1958. (The Alan Gallery.) Plate 124

"I suppose I am an intuitive painter. I do not know exactly why I use one color instead of another. I cannot explain my work in terms of art. (This is a weakness, I know. Painters are expected to make statements nowadays—like this. At no time in history have artists been so articulate.) I simply try to paint the thing as I have seen it in my mind's eye, or in my daytime dreams (in my night dreams I am always painting abstractions); then, if it doesn't look right, I try something else. Sometimes a painting seems to have its own idea of how it wants to go, and when interesting things turn up on the canvas I follow them up.

"I think I paint the way I do because I am intensely interested in the life around me. Form and color are endless excitement, but I cannot slight the man sitting by the side of the road. He is important to me and he must come alive before I can quit the painting. I develop an abiding love for all the characters who inhabit my paintings.

"I do not have any criticism for any other ways of painting. If an artist is honest, he cannot really paint anything he does not feel deeply, and painters and poets today, like people, have become estranged from nature, by the growth of cities, by the speed of automobiles, and by an excess of creature comforts. Poets today do not write about lilacs, or woods filling up with snow. They write about—well, I don't know what they write about. You will have to ask another poet.

"I do not mind being a minority painter, and I will probably continue to rely upon nature and humanity as the major sources for my paintings. I admit to a deep affection for the place I live, and its people.

"About the education of artists: An artist should know history, literature, philosophy, mathematics, languages, and, it is to be hoped, a little economics. He should be able to play the lute, but not too well, and run the 200 meters. He should have experienced pain and some tragedy in his life. He should learn fortitude and patience, and, above all, taste and judgment. The tools of his trade are merely a matter of time: 4 years with teachers, 5 years by himself."

Carroll Cloar was born in Earle, Arkansas, in 1913. In Memphis he studied at Southwestern College and the Memphis Academy of Art and worked also at the Art

Students League of New York, winning the MacDowell traveling fellowship in 1940. The year 1946 brought a Guggenheim fellowship. His work is represented in the Metropolitan Museum of Art, Museum of Modern Art, and Brooklyn Museum in New York City; Brooks Memorial Art Gallery in Memphis, Tennessee; and the collections of the Newark (New Jersey) Museum Association; Brandeis University in Waltham, Massachusetts; and the Butler Institute of American Art in Youngstown, Ohio. He lives in Memphis.

CONGDON, William. *Piazza San Marco I*, 46 x 53½, oil on masonite, 1957.
(Betty Parsons Gallery.) Plate 103

Concerning *Piazza San Marco I*, the artist writes that it is his first major painting of Venice since 1953.

"It is Venice, less romantic — the surfaces of paint less static, less crusted — all opening — and this was a beginning of a long series of Venices, each opening out into space and light of *lagoon* rather than the reflections of architecture. If there are sharp areas of black, it is because it is not yet summer; it is still winter. For me, it was important that architecture was receding into space and light.

"The education of an artist?" I would put all emphasis on history, literature, philosophy and mathematics, *if* the student is so inclined. If he is not, there is no good in insisting. If he has the passion, the need to create, those subjects will yield a more personal composition than will classes in life, still life and composition.

"I do not venture to say more for I am just going into a new period, after some months of not working, and I have no idea where it will lead me. I only know that I have just come back from Egypt — from sand and the pyramids."

William Congdon was born in Providence, Rhode Island, in 1912. He received his Bachelor of Arts degree at Yale University, then took up painting at the Pennsylvania Academy of the Fine Arts during one winter and at the Cape School of Art (Henry Hensche) for three summers. After he had studied painting he studied sculpture for three years with George Demetrius. Congdon has traveled in Mexico and Europe, particularly the lands bordering the Mediterranean. It was not until 1947 that he started to paint seriously. His work formed part of the biennial show in Venice in 1952 and has been shown widely in group exhibitions in the United States. There have been several one-man shows in New York. Awards include a second and a first prize in exhibitions at the museum of the Rhode Island School of Design in 1949 and 1950; Temple gold medal in the annual exhibition of the Pennsylvania Academy of the Fine Arts in 1951; purchase prize in the University of Illinois Exhibition of Contemporary American Painting in 1952; and Clark award at the Corcoran Gallery of Art in 1953. He has never done illustrations for *Life* magazine, as has been erroneously stated in *Who's Who in American Art* and previous editions of this catalogue, though his work has been reproduced in *Life* on three occasions.

Congdon's work forms part of the collections of many museums and private persons, among them the Metropolitan Museum of Art, Museum of Modern Art and Whitney Museum of American Art in New York; Phillips Collection in Washington, D.C.; Toledo (Ohio) Museum of Art; City Art Museum of St. Louis; Detroit Institute of Arts; Museum of Fine Arts in Boston; Museum of Art of the Rhode Island School of Design in Providence; University of Illinois; Peggy Guggenheim Collection and the Cavallino Gallery in Venice; John Newberry, Mrs. Murray Danforth, and the Princess Caetani di Bassiano. Providence, Rhode Island, is listed as his home address, but the winter of 1958-1959 found him in Positano (Salerno), Italy.

CURRIE, Bruce, *Girl Drying Her Hair*, 42 x 30, oil on canvas, 1958. (Roko Gallery.) Plate 33

"I have always painted the things that are close to me and that make up my life — my wife and child, the tables, plants, vases and objects of every sort that fill my home. I have no interest in painting things which lack intensely personal meaning for me. *Girl Drying Her Hair* is one of a series of paintings of woman that has occupied me for several years.

"While my painting is in progress I am concerned with playing on the endless possibilities of the relationships of color, the integration of form and space, in order to create a structurally sound and meaningful painting."

Bruce Currie was born in Sac City, Iowa, in 1911. He studied at Northwestern University and the University of Chicago, but is self-taught as a painter. In 1951-1952 he spent fourteen months studying painting in France, Italy, Greece, and Spain. One-man shows have been held at the American embassy in Athens, in New York City, and at the Albany Institute of History and Art, and Currie has exhibited in well-known national shows such as those at the Whitney Museum of American Art and the National Academy of Design in New York, San Francisco Museum of Art, Oakland (California) Art Gallery, Society of the Four Arts in Palm Beach, Florida, and the Springfield (Massachusetts) Museum of Fine Arts.

Awards include a Woodstock Foundation award in 1953, another award at Woodstock in 1956, one purchase award at the Butler Institute of American Art at Youngstown, Ohio, in 1954 and another in 1958, Society of the Four Arts award at Palm Beach in 1954, first cash award at the annual drawing show at Ball State Teachers College in Muncie, Indiana, in 1958, and the silver medal of the American Water Color Society in the same year. His wife is the painter Ethel Magafan. He lives in Woodstock, New York.

DAVIS, Jerrold, *Standing Figure*, 96 x 60, oil on canvas, 1956. Lent by the artist. Plate 40

"I have doubts about the meaningfulness of artists' statements on art. I wonder if they are meant to fill a need that should be being filled by criticism. Art in this country has come of age. It should have proper criticism. It should have something more than random personal responses, descriptions and comparisons of style and what at times becomes an intellectualized, sublimated gossiping. It would be a great pleasure to see a simple, thoughtful, responsible use of words (words used for a structured criticism) by gifted people dedicated to criticism alone."

Jerrold Davis was born in Chico, California, in 1926. He studied art at the University of California in Berkeley. During 1951 he traveled and painted in Mexico and Brazil, and in 1953-1954 traveled to Europe as the holder of a Sigmund M. Heller fellowship. His work was shown in the first international exhibition in São Paulo, Brazil, and has also been shown in Rio de Janeiro, in San Francisco in 1955 and again in San Francisco at the California Palace of the Legion of Honor in 1957, and in the bicentennial international exhibition at Pittsburgh in 1958-1959. He lives in Berkeley, California.

DAVIS, Stuart, *Standard Still Life*, 13 x 18, oil on canvas, 1958. (The Downtown Gallery.) Plate 85

For some comments on art by Stuart Davis, consult the catalogues of the Univer-

sity of Illinois Exhibition of Contemporary American Painting and Sculpture for 1952 and 1957.

Stuart Davis was born in Philadelphia in 1894. He left high school to study in Robert Henri's art school in New York City. Five of his water colors were exhibited in the renowned Armory Show in New York in 1913. From that time until 1916, Davis did covers and other work of an artistic nature for *The Masses* and *Harper's Weekly*. One-man exhibitions began in 1917. He was in Paris in 1928-1929. Awards and prizes include an award at the Pepsi-Cola Exhibition and honorable mention at the Carnegie Institute show in 1944, a medal and prize at the Pennsylvania Academy of the Fine Arts in 1945, a prize at the St. Botolph Club in Boston in 1947, a second purchase prize at the La Tausca Pearls exhibition and a medal at the Art Institute of Chicago in 1948, John Barton Payne medal at the Virginia Museum of Fine Arts in 1950, Garrett award at the sixtieth exhibition of American art at the Art Institute of Chicago in 1951, and a Guggenheim grant in 1952-1953. He was winner in the *Look* magazine poll of 1948. The year 1956 brought the honor of membership in the National Institute of Arts and Letters and the Brandeis creative arts award in painting from Brandeis University in Waltham, Massachusetts.

Stuart Davis was employed on federal art projects from 1933 to 1939, and has also written for art magazines. In 1931 he taught at the Art Students League of New York and taught at the New School for Social Research in New York from 1940 to 1952. During the autumn semester of 1951 he was visiting critic in art at Yale University. He has created murals for the Radio City Music Hall in New York City, radio station WNYC, Indiana University, and, in 1955, a 33-by-8-foot mural for the main dining hall at Drake University in Des Moines, Iowa. His latest mural was placed in the new Heinz Research Center, Pittsburgh, Pennsylvania, in 1957. A retrospective exhibition of his work was held at the Museum of Modern Art in New York in 1945-1946, and at the biennial exhibition at Venice in 1952 he had a one-man show. The Walker Art Center, Des Moines Art Center, San Francisco Museum of Art, and Whitney Museum of American Art showed a retrospective exhibition of his work during 1957. Davis's work has been exhibited nationally and is represented in the collections of at least sixty-one museums, among them the Metropolitan Museum of Art, Solomon R. Guggenheim Museum, Museum of Modern Art, and Whitney Museum of American Art in New York; the Phillips Collection in Washington, D.C.; Pennsylvania Academy of the Fine Arts in Philadelphia; Washington University in St. Louis; Walker Art Center in Minneapolis, Minnesota. He lives in New York City.

DETRE, Roland, *Nude in Grisaille*, 36 x 56, oil on masonite, 1958. (La Galeria Escondida.) Plate 94

"I prefer remembrances to immediate impressions or pure imagination. Remembrances have a double nature. They maintain the power, the spontaneity and the truth of reality. But also reality, plunged in the depth of memory, loses its accidental character, becomes sublimated and humanized, and the remembrances appear finally as images of symbolic meaning and significance. They are images which, I feel, lend themselves naturally to being developed into the idea of a painting and to being converted without strain or violence into pictorial form."

Roland Detre was born in Hungary in 1903. In due time he studied art at the academy in Budapest. Beginning in 1926 he lived and worked in Berlin, Paris, and Switzerland. He feels that his direct contact with the school of Paris was one of the

most important elements in his artistic development. In 1950 he came to the United States, remaining in New York for a while and eventually settling in Denver, Colorado. He is now a citizen of his adopted country. Detre has had one-man shows in Paris, Switzerland, New York, Taos, and at the Denver Art Museum. He still lives in Denver.

DODD, Lamar, *Italian Sunlight*, 40 x 30, oil on canvas, 1957. (Grand Central Moderns.) Plate 23

Lamar Dodd was born in Fairburn, Georgia, in 1909. He studied at LaGrange College, Georgia Institute of Technology, the Art Students League of New York, Grand Central Art School, and with George Luks, Boardman Robinson, Jean Charlot, George Bridgman, and others. Since 1938 he has been a member of the faculty of the University of Georgia as head of the Department of Art and in other capacities.

He was the director of the Carnegie Study of the Arts of the United States and is a past president of the College Art Association of America. He is a member of the United States Advisory Committee on the Arts, of the National Academy of Design, and of various other organizations. He has written four chapters for the *Book of Knowledge* and articles for various magazines and other publications on the arts.

There have been over thirty-five one-man exhibitions of his work since 1930, ten of them in New York City. Among group shows where Dodd's work has been exhibited are those of the Audubon Artists; Brooklyn Museum (international water color exhibition); Carnegie Institute (International); Art Institute of Chicago; Corcoran Gallery in Washington; University of Illinois; Metropolitan Museum of Art, Museum of Modern Art, and Whitney Museum of American Art in New York; National Academy of Design; Pennsylvania Academy of the Fine Arts; Philadelphia Museum of Art; Phillips Collection in Washington; Virginia Museum of Fine Arts in Richmond; Worcester (Massachusetts) Art Museum; as well as in Paris and other places abroad.

Among prizes and awards are prizes from the Southern States Art League in 1931 and 1940; Alabama Art League, 1936; Art Institute of Chicago, also in 1936; World's Fair at New York in 1939; Telfair Academy of Arts in Savannah, Georgia, 1941; Pepsi-Cola Company shows of 1947 and 1948; Virginia Museum of Fine Arts and Association of Georgia Artists, also in 1948; Southeastern Artists Association in 1949; an award in 1950 from the National Institute of Arts and Letters; a prize from Florida Southern College in 1951; and another in the same year from the Terry Art Institute of Miami, Florida. The National Academy of Design awarded him the Palmer prize and he was the recipient of a purchase award from the Pennsylvania Academy of the Fine Arts. The General Education Board made him a grant for travel in the United States and Europe in 1952-1953, and he served the Department of State as specialist to government information centers in Europe and the Near East, 1955-1956. Dodd also visited the U.S.S.R. under an agreement made with the government of the United States and went to the Middle and Far East as representative of the United States Advisory Committee on the Arts in 1958.

Permanent collections which have examples of his work include the Pennsylvania Academy of the Fine Arts; Whitney Museum of American Art and the Metropolitan Museum of Art in New York; Atlanta (Georgia) Art Institute; Wilmington (Delaware) Society of the Fine Arts; International Business Machines Corporation; Pepsi-Cola; Montclair (New Jersey) Art Museum; Telfair Academy of Arts in Savannah, Georgia; the Virginia Museum of Fine Arts; Cranbrook Academy of Art at Bloomfield Hills, Michigan; Rochester (New York) Memorial Art Gallery; and the University of Georgia. He lives in Athens, Georgia.

DONATI, Enrico, *Apsaras*, 60 x 60, oil on canvas, 1958. (Betty Parsons Gallery.) Plate 110

"Any one can create an isolated element. For me, art begins when the mind becomes aware that the element does not really exist alone; it needs its contrasts or its complements, it demands a visual situation to give it life. My work is involved with the isolated elements of nature in their different forms; these are then strengthened and vivified by the relationships created as the painting develops. This intuitive and spontaneous development creates forces which become one with the situation."

Enrico Donati was born in Milan in 1909. He is now a citizen of the United States, where he has lived since 1934 except for residence in France between 1936 and 1940. A one-man show of his work took place at the New School for Social Research in New York in 1942. Other one-man exhibitions were held at the Arts Club in Chicago in 1941, University of Syracuse in 1948, and at other galleries and dealers' establishments in America and abroad. Donati's work has appeared in many group shows since 1945 in America, Paris, Rome, Prague, Trieste, Milan, Tokyo, and São Paulo, Brazil.

Donati is a member of the Advisory Board of Brandeis University and the Parsons School of Design in New York, and has served on the jury of the Fulbright Scholarship Program. His paintings form part of the collections of the Museum of Modern Art and Whitney Museum of American Art in New York, the Detroit Institute of Arts, International Business Machines Corporation, museums of modern art in Rome and Milan, and a museum in Oslo. Many private persons in America and Europe own examples of his work. He lives in New York City.

DUNN, Robert, *Figures and Still Life*, 36 x 52, oil on canvas, 1958. Lent by Mr. Allen Case. (The Collectors Gallery.) Plate 84

"The mood of *Figures and Still Life* is quiet — the figures thoughtful, although the woman seems almost aware of the spectator. These two people could be in different worlds, as a couple sitting side by side can often be. The more mundane still life objects relate the figures. I sense the light as atmospheric diffusing a glow over the scene. As with all of my paintings, this one grew, drawing me into the composition as it progressed. It was not mapped out beforehand. During those moments, when I can become less self-conscious, lost in the work at hand, the more rapidly and with the least amount of re-painting, does the composition resolve itself. This is not to suggest automatism, but does allow the subconscious a freer reign.

"Painting is always a struggle between conflicting elements, and to overcome these, making the canvas submit in some degree, is the most we can ask. Success here depends on resolution and application."

"My approach to painting, I try to keep as intuitive and unlabored as possible. Theory doesn't produce a good canvas, but pleasure in the act of creation is very important and should be the natural outgrowth of the demand for expression. It is a wonderful experience for me when I am suddenly allowed, through the insight and skill of another painter, to see something new as he sees and reacts to the life around him. This kind of stimulation, I try to give through my own work.

"Guidance is important for the art student, and any subject which interests him, even if not directly connected with art, better equips him to understand himself, and a more mature artist should result. I feel that nothing, however, is as important, nor

can take the place of direct experience in the studio. Working with the tools of art, we gain the feeling of the craft and the endless possibilities for experiment. Most important, we gain a love for painting, and the world it gives us."

Robert Dunn was born in New York City in 1932. His formal education in art ceased with his graduation from the High School of Music and Art in 1950. He feels that school helped him to form a basic philosophy and approach to art on which he has built, aided by the "enormous store of art treasures" available for study and contemplation in New York City.

Dunn received honorable mention at the New York City Center Art Gallery, where he has exhibited for several seasons, and has shown his paintings in many group shows, including those at the Pennsylvania Academy of the Fine Arts and the Springfield (Massachusetts) Museum of Fine Arts in 1957. One-man shows commenced in the same year.

ESHOO, Robert, *Verdant Rise*, 5¼ x 29¼, oil on canvas, 1957. (Swetzoff Gallery.) Plate 36

For a few comments by Eshoo and fuller biographical information, see the catalogue of the University of Illinois exhibition of Contemporary American Painting and Sculpture for 1957.

Eshoo was born in New Britain, Connecticut, in 1926. In addition to other training in art, he attended the Boston Museum School for five years as a scholarship student. In 1957 he received his Master of Fine Arts degree in painting from Syracuse University. During the winter of 1957-1958 he spent four months residence at the MacDowell Colony in Peterboro, New Hampshire.

A Boston dealer has presented one-man shows of his work in 1955, 1956, and 1958. Eshoo has been represented in the national exhibitions which follow: Museum of Modern Art in New York, "Recent Drawings, U.S.A.," 1956; "New Talents, U.S.A.," also in 1956; Art Institute of Chicago annual national exhibition in 1957; Whitney Museum of American Art, "Young America," 1957; University of Illinois, 1957; Provincetown (Massachusetts) annual art festival, 1958; and in many group shows throughout New England. He has exhibited in the Boston art festival for five years, receiving second prize for painting in 1954; Portland (Maine) art festival, second prize in painting in 1957, first purchase prize for drawings, 1958. At present he is the director of the Currier Art Center in Manchester, New Hampshire.

EWING, Edgar, *St. Cyr*, 62 x 40, oil on canvas, 1958. (Dalzell Hatfield Galleries.) Plate 60

Edgar Ewing was born in Hartington, Nebraska, in 1913. He studied at the University of Chicago and with Boris Anisfeld at the Art Institute of Chicago, where he was awarded the Ryerson traveling fellowship in 1935. Then followed two years of study and travel in Europe and North Africa. Upon his return to America he became a member of the faculty of the Art Institute of Chicago (1937-1943), then spent three years with the Army in the Orient (1943-1946). He has been a member of the faculty of the University of Southern California since 1946 and is now an associate professor of fine arts. Other teaching activities were the summer session of the University of Michigan in 1946 and of the University of Oregon in 1950.

Ewing has a long record of representation in exhibitions of renown (Carnegie Institute, Los Angeles County Museum, Art Institute of Chicago, Denver Museum of

Art. Metropolitan Museum of Art, Corcoran Gallery, Pennsylvania Academy of the Fine Arts, to mention a few), having begun exhibiting in 1935. He was included in the third biennial show at São Paulo, Brazil, 1955, and has had one-man shows every year for the past ten years. Among the more outstanding of his thirteen prizes and awards, in addition to what is mentioned above, are the Florsheim prize at the Art Institute of Chicago in 1943; Louis Comfort Tiffany Grant of one thousand dollars in 1948; first prize in oils, City of Los Angeles, 1950; first prize for oils at the Arizona State Fair, 1950; first purchase prize, Los Angeles and Vicinity show, 1952; purchase prizes at the California Water Color Society shows of 1952 and 1955; and first purchase award at the California State Fair in 1956.

Among institutions which have his paintings as part of their permanent collections are the Los Angeles County Museum; Santa Barbara (California) Museum of Art; Syracuse University, New York; and Phillips Exeter Academy, New Hampshire. He lives in Los Angeles.

FARR, Fred. *Armored Figure No. 1*, 33 high, bronze, 1957. (Paul Rosenberg and Co.) Plate 25

"My sculptures are originally in wax and then cast directly in bronze. The original is destroyed in the casting process and so there is only one of a kind.

"The 'armor' as a romantic concept provides some ideas for shapes that perhaps might have some vague function as opposed to an invented form that might appear contrived. My main intention is primarily abstract rather than literary.

"Art education has always been a fertile field for strife but certainly the art students should have pointed out to them the various fields of human interests. Many if not most artists are interested in music and literature. I personally find history most exciting.

"As for the 'art' education of the art student (I've talked this over with many others) I've never been able to arrive at any conclusive answer. I had a rather academic background but I do know that many of our younger artists have skipped the cast and life drawing approach and are making valid contributions. Perhaps the best answer is to provide the students with many approaches and let them pick and choose and muddle through."

Fred Farr was born in St. Petersburg, Florida, in 1914. He has done murals for the United States Social Security Building in Washington and other public buildings and for the steamship *Argentina*. His experience as a teacher includes instruction at the Museum of Modern Art in New York in 1947; Portland (Oregon) Art Museum, 1948; Dalton School in New York City in 1950; Hunter College, New York, 1954; and the art school of the Brooklyn Museum from 1950-1956.

Farr has had one-man shows at New York dealers'. Since 1946 he has also shown his work in many institutions from coast to coast, among them the Museum of Modern Art in New York; Walker Art Center in Minneapolis; City Art Museum of St. Louis; Addison Gallery of American Art at Andover, Massachusetts; San Francisco Museum of Art; Portland (Oregon) Art Museum; Currier Gallery of Art in Manchester, New Hampshire; Isaac Delgado Museum of Art in New Orleans; Rhode Island School of Design in Providence; and the Abilene (Texas) Museum of Fine Arts. He also exhibited at the bicentennial exposition at Port-au-Prince, Haiti, in 1950 (where he was awarded a silver medal), and in Cannes, France.

FERBER, Herbert, *Personage No. 4*, 72 high, brass, 1957. (Samuel M. Kootz Gallery, Inc.) Plate 39

"Michelangelo's dictum that a good sculpture would lose nothing of importance if rolled down a mountain could never have retained its authority for so long if it had not been assumed that the unbroken mass of the work contained the essential esthetic idea. Rather than by this rule, the new sculpture might be tested by its ability to withstand a hurricane because it offers so little surface. It resembles the open summits of Gothic towers more than the statues of Gothic portals. Its esthetic body is the relationship of solids and spaces which define each other. Space is not displaced, the mark of traditional sculpture; rather is it pierced and held in tension. Spaces and shapes form a complex, of which the parts are, of course, interdependent, but not centered. This sculpture of extension does not begin with the idea of removing the found surface in order to charge the revealed one with meaning. Nor does it work out from a core to a preconceived surface. Rather this sculpture may be said to have abandoned the idea of surface altogether so that instead of enclosing a volume its shape allows the free use of spaces as essential parts of the sculpture. One becomes involved with these spaces, as if there were a kinetic compulsion to move into and about them. The eye no longer plays over a surface. There is no longer the constraint to think of front and back any more than there is in looking at a tree or landscape. Without recourse to illusionism sculpture has become truly spatial." — Herbert Ferber, "On Sculpture," *Art in America*, Vol. 42, No. 1, Winter 1954, pp. 263-265.

Herbert Ferber, painter, sculptor, and craftsman, was born in New York City in 1906. He studied at the College of the City of New York, Beaux-Arts Institute of Design, 1927-1930, and at Columbia University, where he received a Bachelor of Science degree in 1929. He has traveled in Italy and France. There have been eight one-man shows since 1937, culminating in a retrospective at Bennington (Vermont) College in 1958. His work has also been seen in many group shows in museums and the like, among them the National Academy of Design; Corcoran Gallery in Washington; Golden Gate Exposition in 1939 and New York World's Fair in 1940; Art Institute of Chicago; Pennsylvania Academy of the Fine Arts; Worcester (Massachusetts) Art Museum; Denver Art Museum; Museum of Modern Art and Whitney Museum of American Art in New York; and Musée Rodin in Paris.

Ferber was awarded a prize in the Artists for Victory show at the Metropolitan Museum of Art in New York in 1943 and was one of the American prizewinners in the international sculpture competition "The Unknown Political Prisoner" sponsored by the Institute of Contemporary Art in London in 1953. Ferber has executed architectural sculpture for B'nai Israel Synagogue in Millburn, New Jersey, and for Temple Beth-El in Providence, Rhode Island.

His work also forms part of the collections of the Metropolitan Museum of Art, Whitney Museum of American Art, and Museum of Modern Art in New York; Detroit Institute of Arts; Williams College, Williamstown, Massachusetts; Albright Art Gallery, Buffalo, New York; Grand Rapids (Michigan) Art Gallery; and Cranbrook Academy of Art in Bloomfield Hills, Michigan. He lives in New York City.

FINCH, Keith, *Suburban Figure*, 48 x 72, oil on masonite, 1957. (Landau Gallery.) Plate 72

Keith Finch was born in Holyoke, Colorado, in 1920, but was reared in Los Angeles. He is self-taught in art. He has taught painting at the University of Cali-

foria at Los Angeles, at the Kann Art Institute, and privately. His work has been seen in exhibitions in the United States of late and was also represented in the biennial show at São Paulo in 1955. Among prizes and awards which he has won are first prize at the California State Fair in 1950, purchase awards at the Los Angeles County Museum in 1950 and 1953, first prize at the National Orange Show in 1953, Hallgarten prize (third) at the National Academy of Design in New York in 1954, and the Campana prize at the Art Institute of Chicago, 1957.

His paintings have been presented in one-man shows at a dealer's in Los Angeles since 1950 and at a New York dealer's in 1958. Finch's work forms part of public and private collections and is represented in the Whitney Museum of American Art in New York through a purchase in 1958. He lives in Los Angeles.

FRANKENTHALER, Helen, *L'Amour, Toujours L'Amour*, 70 x 50, oil on canvas, 1958. (André Emmerich Gallery.) Plate 19

"Those who experience this painting *L'Amour, Toujours L'Amour* as 'light,' 'whimsical,' or 'lyrical' are not seeing it. Too many people are afraid to be free enough — serious enough — to give up looking for what they mistakenly *think* to be 'weighty' or serious pictures.

"For these people, who don't know how to feel a picture, it is more and more the *acceptable* shock (or revelation) that pleases; actually not an active surprise at all, but just another, familiar gesture of the *enfant terrible*. So many paintings *look* as if they fit the right ideas, for the growing pseudo-enlightened painters, critics, buyers, dealers, students! — profoundly beautiful, beautifully profound. If it looks 'easy' and light, it's a 'good lyrical picture,' but not a 'good picture!' (I'm being generous in using the word 'good' here because most people are afraid of the word. I often equate it with 'beautiful,' 'moving').

"I doubt if there can be any general rules regarding the education of the artist except those that apply to the education of every intelligent person: to feel, see, understand, discriminate as much as possible; first to half-force oneself to look at and to learn the academic, boring, or seemingly irrelevant facts that lead to earned anger, and to pleasure.

"One should always keep trying to know everything about one's subject and, at the magic moments, to retain it and to throw it out simultaneously. Then stand back and have the courage to admire, destroy, change or not change. Most of all, to sustain conviction is often a struggle. No one enjoys being alone."

Helen Frankenthaler (Mrs. Robert Motherwell since 1958) was born in New York City in 1928. She was graduated from Bennington College in 1949 and has studied with Rufino Tamayo at the Dalton School in New York City, with Vaclav Vytlacil at the Art Students League of New York in the winter of 1947 as part of the work-period phase of education at Bennington, and with Hans Hofmann at Provincetown for a month in the summer of 1950.

She has traveled extensively in Europe for the last decade — Spain, France, Germany, and Austria. She writes, "Last summer my husband and I spent three months in St. Jean-de-Luz, in France near the Spanish border on the Basque Coast. We made trips to Altamira and Lascaux to visit the caves. I mention these excursions because I was enormously affected by the paintings; — being surrounded by direct, passionate, all-over murals." She taught a class in painting and a criticism seminar in the adult program of the Great Neck, New York, public schools. She also designed the curtain tapestries for the ark for Temple of Aaron in St. Paul, Minnesota.

Helen Frankenthaler has had seven one-man shows at a New York dealer's since 1951 and will have another in New York this year (1959). Her pictures form part of the collections of the Museum of Modern Art, Whitney Museum of American Art, and Brooklyn Museum in New York; Carnegie Institute in Pittsburgh; and the Albright Gallery in Buffalo, New York. Her permanent residence has always been and still is New York City.

FRIEDENSOHN, Elias. *Prometheus*, 43½ x 33½, oil on canvas, 1957. (Edwin Hewitt Gallery.) Plate 54

"For the *Prometheus*, which forms a part of the direction in which I have been working, I wished the paint to be a tangible atmosphere—a kind of concretized environment or solidifying light—out of which the image is created and into which it continually returns. This idea has both a symbolic and plastic investment for me, the formation of an image from the environmental stuff, from which it is never wholly extricated or released—so that the process determines the total field of the painting.

"In the matter of the artist's education, it seems to me that a school is concerned with a discipline,—of thought, of method,—as well as with a body of information. A discipline is an essential for the artist, so that, after a certain point of development, it will serve to clarify for the artist what he will struggle toward as well as what he will rebel against. Whether the discipline is 'modern and abstract' or 'representational' and 'traditional' is perhaps of less consequence than whether it is intense and rich or not; than whether or not it is ready to confront directly and questioningly, controversial issues whenever they appear.

"Beyond this, any widening of the painter's understanding—literature, history, science, philosophy, and certainly mathematics too (in this day and age)—will add unquestionably to the richness of the artist's potential. It is necessary too for the artist to know intimately what is being done in his field in the widest sense.

"Any discipline should have (in order that it not be an instrument for simply crushing any originality of character or thought) a breadth and scope, a sufficient range of openness to allow for many possibilities of individual choice and decision.

"As a teacher it has been my concern to find that discipline most closely allied to the needs of the individual student, so that the problems which he sets for himself become the focus of the development of the discipline. Growth in this way avoids any schism between 'technique' and 'creative thought or feeling.' The discipline of attuning the student to his own innermost desires as a creative person is a difficult one to achieve and the one least emphasized in most schools. Yet I am convinced that it can be done and that, in the final analysis, it is the only discipline of really lasting value."

Elias Friedensohn was born in New York City in 1924. He studied at Temple University; with Gabriel Zindel in Paris, 1945; at Queens College (A.B., 1948); and New York University, 1950-1951. He now teaches in general studies at Queens College, and in addition gives instruction at the Tobe-Coburn School and Crafts Students League in subjects ranging from painting, art history, and drawing, to design and jewelry making. He has had four one-man shows and has been represented in various group exhibitions, among them the Young Americans show at the Whitney Museum of American Art in New York in 1957.

Friedensohn was awarded a Lowe Foundation purchase award in 1951, a Fulbright fellowship in 1957 for study in Rome, second prize at the first annual Metropolitan Artists Show at the National Arts Club in the same year, and a purchase prize

at the University of Illinois in 1957. Lincoln Kirstein is among private collectors who own examples of his work. He lives in New York City.

GATCH, Lee, *Winter Wood*, 24¾ x 29¾, oil on canvas, 1958. (World House Galleries.) Plate 83

Lee Gatch was born in Baltimore, Maryland, on September 10, 1902. Having studied at the School of Fine and Practical Arts of the Maryland Institute, he won a scholarship to the American School at Fontainebleau, France, in 1924. After travel in Italy and France, Gatch returned to Paris to study under André Lhote and Moïse Kisling at the Académie Moderne. In a competition for murals he won the commission to do the work at the post office in Mielen, South Carolina, and later was engaged to do wall paintings in the post office at Elizabethtown, Pennsylvania. He was one of six Americans chosen to exhibit in the biennial at Venice in 1950, and in 1952 three of his pictures were included in the show of contemporary Americans organized by Bartlett Hayes and shown in Munich, Berlin, and Vienna.

His works have also been shown in Frankfurt, Germany, and in Italy. Some of the institutions in the United States which have included his paintings in their exhibitions are the Pennsylvania Academy of the Fine Arts; Carnegie Institute, in 1950, 1952, and 1955; Los Angeles County Museum; University of Illinois; Metropolitan Museum of Art; and Whitney Museum of American Art. Pictures by Gatch form part of the collections of the Los Angeles County Museum; Philadelphia Museum of Art; Metropolitan Museum of Art, Museum of Modern Art, and Whitney Museum of American Art in New York; City Art Museum of St. Louis; Pennsylvania Academy of the Fine Arts; Detroit Institute of Arts; Phillips Collection in Washington, D.C.; Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts; and the Baltimore (Maryland) Museum of Art. He lives in Lambertville, New Jersey.

GERARDIA, Helen, *Third Avenue "El,"* 36 x 30, oil on canvas, 1958. (Bodley Gallery.) Plate 31

"Since I started painting, I have been interested in the play of light and its effect on form and color. Another quality of light, the prismatic breaking up of color, has always fascinated me. I felt that by placing my color in broken areas I could, in a way, approximate the movement of atmosphere and the divisibility of color.

"I have devoted over 10 years of research and work to this field of painting. At first I worked in small areas using many nuances of the same color and achieved what one critic called 'a luminous and unfolding effect.'

"At this point in my development I feel the need for a broader statement because now my aim in painting is to use this technique which I have developed for the expression of contemporary subjects such as buildings, bridges and the broad new horizons of outer space. *Third Avenue "El"* is indicative of my progress as an artist at this time.

"On the education of an artist: To me the education of an artist seems to be the cultivation and intensification of the individual difference inherent in the creative individual. Drawing, composition, design, history, literature, philosophy and mathematics are all grist for the creative mill and are the treasure upon which the artist draws for inspiration. A visual image or an emotional experience may set off a new endeavor; however, the greater the treasure, the greater will be the imagination of the creative artist and the greater will be the number of facets his work will show."

Helen Gerardia was born in Ekaterinislav, Russia, in 1913. She studied at the Art Students League of New York, with Hans Hofmann, at the Brooklyn Museum School, and the Contemporaries Workshop. Since 1953 she has had six one-man shows of oils, three of lithographs, and exhibitions of casein, including a current traveling show in this medium. Several of her one-man shows have been held at museums, colleges, and universities. Her work has also been seen in many group shows in the United States and has toured Europe and Africa in traveling exhibitions.

Among honors accorded her work are a Tschacbasov workshop scholarship for two years; a Yaddo fellowship, spring, 1955; purchase prizes in the Boston Society of Independent Artists, 1951 and 1956; and a research fellowship at the Studio Art Center at Maitland, Florida, in 1953. She is represented in the collections of the Cincinnati (Ohio) Museum of Art; Fogg Museum of Art at Harvard University in Cambridge, Massachusetts; Butler Art Institute of Youngstown, Ohio; University of Illinois; Dartmouth College, Hanover, New Hampshire; University of Maine; Smith College, Northampton, Massachusetts; and others. She lives in New York City.

GIBRAN, Kahlil, *St. John the Baptist*, 84 high, welded steel, 1956. (Jacques Seligmann and Co., Inc.) Plate 18

Kahlil Gibran does not wish to speak about art, inasmuch as he feels that artists who speak the most would in general have made better writers than artists.

He was born in Boston, Massachusetts, in 1922 and attended the school of the Museum of Fine Arts in Boston from 1940 to 1943. He taught sculpture at Wellesley College in 1957. As a painter, between 1949 and 1952, he had two one-man shows in Boston and two in New York, and also exhibited in museums and galleries throughout the United States, among them the Whitney Museum of American Art in New York, Carnegie Institute, Los Angeles County Museum, Corcoran Gallery in Washington, D.C., and Institute of Contemporary Art in Boston.

As a sculptor Gibran has taken part in many shows from 1953 to the present, among them those of the Boston Arts Festival, Pennsylvania Academy of the Fine Arts, Detroit Institute of Arts, National Academy of Design in New York City, museums in Dallas and Houston, Texas, and the Des Moines (Iowa) Art Center. Prizes include school scholarships, the popular award at the Boston Arts Festival of 1956, and the Widener award at the Pennsylvania Academy of the Fine Arts in 1958. Many private collectors have examples of his work. He lives in Boston, Massachusetts.

GLASCO, Joseph, *Interior With Standing Man*, 76 x 42½, oil on canvas, 1956. Lent by Mr. Stanley Seeger, Jr. Plate 27

"There has already been so much said about painting today, things that reflect not young growth, curiosity, vitality, etc., but rather an inward terror and a frightening artistic immaturity. If someone doesn't soon speak simply and clearly about contemporary painting, there may be a mass of artistic suicide like the little animals called lemmings that periodically destroy themselves by walking into the sea.

"In contemporary painting what often appears to be the 'push and pull' of a wild and free beast is in reality a furious and cold intellect saying, 'This can be done, I can go this far.' In being reduced to what appears to be its simplest form, painting suddenly has become more fussy and ornate than anything done yet, in even the most baroque periods. This same feeling is in the reviews and articles about painting today. They are often written in a patois that in a few years will be as dated and

funny as *Uncle Tom's Cabin*. Compare some of the remarks and statements of painters today to the Impressionists, Post-Impressionists, Cubists and even Surrealists of yesterday.

"You ask me what art students should do and read.

"1. They should think about Jesus Christ a great deal and what he said.

"2. They should read the Bible.

"3. They should read all that Braucusi and Matisse wrote (which is very little) and also study their work.

"4. And perhaps they should pray."

Joseph Glasco was born in Pauls Valley, Oklahoma, in 1925, but moved to Texas as a child. He studied at the University of Texas for six months and, after military service, studied briefly between 1946 and 1948 at the Art Center School in Los Angeles and with Rico Lebrun. In 1949 he studied at the Art Students League of New York. He has traveled in Europe and Africa. Early in his career he painted murals for the Air Corps at Amarillo Air Field, and is well known for his paintings. One-man shows began in 1950. Among collections where his work is represented are those of the Museum of Modern Art, Metropolitan Museum of Art, Brooklyn Museum, and Whitney Museum of American Art in New York. He lives in Ottsville (Bucks County), Pennsylvania.

GOLDIN, Leon, *Hill Town*, 37 x 60, oil on canvas, 1957. (Landau Gallery.)

Plate 91

Leon Goldin was born in Chicago in 1923. He attended the University of Chicago and Art Institute of Chicago and received his M.F.A. degree from the State University of Iowa in 1950. A Fulbright fellowship made study in Europe possible in 1952.

Goldin taught at the California College of Arts and Crafts from 1950 to 1954. His work has been shown in national exhibitions at the Metropolitan Museum of Art and Museum of Modern Art in New York, Pennsylvania Academy of the Fine Arts, Art Institute of Chicago, University of Illinois, and elsewhere. He was also represented in the biennial show at São Paulo, Brazil, in 1955. A one-man show of his work was held at a Los Angeles dealer's in the same year.

Marks of esteem include first prize in a show of artists of the West Coast at the Santa Barbara (California) Museum of Art in 1955, purchase awards at the San Francisco Museum of Art, Oakland (California) Art Museum, Los Angeles County Museum, and California State Fair. In 1955 he was awarded the Prix de Rome, which was renewed the next year. He now lives in New York City.

GRAY, Cleve, *Fruit No. 4*, 21 x 24, oil on canvas, 1958. (Jacques Seligmann and Co., Inc.)

"*Fruit No. 4* is part of a series of eight fruit paintings I did in the Spring of 1958; these were all variations on a very realistic study I had made in the previous year.

"I have always worked from realism to abstraction; I mention this because it is relative to your subject of this year: *the education of the artist*. Abstraction has little value unless it is drawn from and related to reality, and the significance of the abstraction depends upon the character and the successful expression of the idea which impelled it. Just so should the contemporary artist root his work in a foundation of

the humanities. None of man's knowledge is outside the field of art. This is not to say that some kinds of knowledge are not more immediately pertinent than other kinds — a painter has to know his brushes and canvas first. But in a time of spiritual confusion, such as that in which the contemporary artist lives, it is all the more important for the artist to gain some control over his intellect. Today one sees far too many empty canvases that are the result of empty heads (and empty spirits)."

Cleve Gray was born in New York City in 1918. He started using paint brushes at the age of five years. His training includes study with Tony Nell in New York, work with James C. Davis at Princeton, New Jersey, and with André Lhote and Jacques Villon in Paris. He has traveled throughout the United States, Mexico, South America, and Europe. In addition to being represented in many of the national exhibitions, he has had seven one-man shows in New York since 1947 and one-man shows also in Massachusetts, Virginia, and Pennsylvania. Among permanent collections which include examples of his work are those of the Metropolitan Museum of Art in New York; Addison Gallery of American Art at Phillips Academy in Andover, Massachusetts; Columbus (Ohio) Gallery of Fine Arts; and the Universities of Nebraska and Illinois. He lives in Cornwall Bridge, Connecticut.

GREENE, Balcomb, *Yvanka*, 60 x 48, oil on canvas, 1957. (Bertha Schaefer Gallery.) Plate 38

Balcomb Greene commented for the catalogue of the University of Illinois Exhibition of Contemporary American Painting in 1952.

He was born in what is now suburban Niagara Falls, New York, in 1904, but was reared in the Midwest and has lived longer in New York City than in any other place. His academic training — largely in philosophy, English literature, and the history of the arts — was pursued at Syracuse, Columbia, the University of Vienna, and New York University, where he received his Bachelor and Master of Arts degrees. As to his education in painting, he states, "Twice, for almost three years, I lived and worked in Vienna and Paris, but had no formal training in art whatsoever. I learned from friends, and perhaps most from a Polish painter in Paris, Stanislas Grabowski. What I learned from him was not technique, but the insurmountable difficulties which the artist today faces in society. I have learned no less, perhaps more, from the woman I married, and whose very exceptional integrity survived a heavy academic training as a sculptor."

He was chairman of American Abstract Artists for four years at its beginning, belongs to the American Society of Aesthetics, and has contributed several articles to magazines. At the Carnegie Institute of Technology in Pittsburgh, where he has been teaching since 1942, he holds the position of professor of the history of art (including music and the theater).

His works have been exhibited at the Museum of Modern Art, Whitney Museum of American Art, Pennsylvania Academy of the Fine Arts, Carnegie Institute, City Art Museum of St. Louis, Art Institute of Chicago, San Francisco Museum of Art, California Palace of the Legion of Honor, other shows in America, in South America, and Europe. Work by Greene is owned by private collectors and by the Museum of Modern Art (two examples), Metropolitan Museum of Art, Solomon R. Guggenheim Museum, and the Whitney Museum of American Art in New York; Walker Art Center, Minneapolis, Minnesota; Carnegie Institute; Joslyn Art Museum in Omaha, Nebraska; and the University of Nebraska. He lives in Pittsburgh, Pennsylvania and Montauk, Long Island, New York.

GUERIN, John, *Ship Channel*, 28 x 36, oil on canvas, 1957. (Kraushaar Galleries.) Plate 88

"Regarding the source of this painting, I will say, briefly, that it was inspired by the Houston ship channel—that man-made link between the Gulf and the city of Houston—although it is far from being an accurate visual statement. I do feel, however, that it conveys my own personal impressions.

"As a member of the faculty of the Art Department here at the University of Texas, I am very much concerned with the education of the artist. Having taught studio courses in painting, drawing, design and composition over the past few years I am convinced that they are vitally necessary to the serious student. Certainly, a thorough grounding in such areas as the Humanities and the Sciences is as important to the artist as it is to anyone who considers himself well educated.

"However, it seems to me that our primary responsibility is to prepare those who will eventually become professional artists in their own right."

Guerin was born in Houghton, Michigan, in 1920, but spent most of his youth in remote mining camps in the western part of the United States, since his father was a mining engineer. He was educated in Chicago and studied graphic art and design at the American Academy of Art. For a year he worked with an advertising agency.

Released from the Army Air Force, Guerin studied in 1945-1946 at the Art Students League of New York with Vytlačil, Kantor, Corbino, and others. In 1946 came three months in Nova Scotia, where he painted and acquired his great interest in the sea, partly from first-hand experience working on fishing boats. The year 1947 was spent in travel and painting in Mexico. In 1949 he worked for a while with a film company.

A visit to Texas in 1951 made him decide to leave New York. At first he taught painting at the school of the Museum of Fine Arts in Dallas but joined the staff of the Art Department of the University of Texas at Austin in 1953. He has exhibited widely in the United States, has won many prizes and awards, and is represented in the permanent collections of several museums as well as in many private collections. He lives in Austin, Texas.

HAMILTON, Robert G., *Cape Fog*, 30 x 36, oil on canvas, 1957. (Kanegis Gallery.) Plate 100

Robert Hamilton was born in Seneca Falls, New York, in 1916. He served in the United States Air Force, flying one hundred missions over France and Germany, and was awarded the Air Medal and Distinguished Flying Cross. Hamilton attended the Rhode Island School of Design on a scholarship and received his Bachelor of Fine Arts degree in 1947. He also studied at the Art Students League of New York. He is now an assistant professor at the School of Design and teaches advanced painting.

His work was first exhibited at Providence in 1953. Since that date there has been a one-man show at the De Cordova and Dana Museum in Lincoln, Massachusetts, and another at a Boston dealer's. From 1954 to 1958 he has won first, second, and third prizes in painting at the Boston Arts Festival. One of his canvases is in the current (1958-1959) International exhibition at the Carnegie Institute in Pittsburgh. Paintings by Hamilton form part of the permanent collections of the De Cordova and Dana Museum and of Brandeis University in Waltham, Massachusetts. He lives in Providence, Rhode Island.

HARE, David, *Girl With a Flute No. 1*, 22 high, bronze. 1958. (Samuel M. Kootz Gallery, Inc.) Plate 109

"Hare has said that plastic art can avoid the symbol because it 'deals directly with the emotional image. . . . If in the physical world we work with the object, which is to us the symbol of fear, love, desire, strength, etc., then in the emotional world we work directly with these concepts. Why retreat again into the presentation of the symbol in the form of the image? It is possible to present the emotion stripped of its symbols if one works directly with true meanings and forgets the packaging.'" — Robert Goldwater, "David Hare," *Art in America*, Vol. 44, No. 4, Winter 1956-1957, p. 61.

Consult the 1953 catalogue of the University of Illinois Exhibition of Contemporary American Painting and Sculpture for a statement about art which David Hare made in 1946.

David Hare was born in New York City in 1917. He attended schools in New York, Colorado, and California. He has done color photography; published a portfolio on the Indians of New Mexico and Arizona in 1941; and had one-man shows of color photographs in New York in 1939 and 1940. He first began to do sculpture in 1942 and has exhibited it extensively in recent years. Jean-Paul Sartre, as quoted by Goldwater in the article mentioned above, appears to have found kindred attitudes or objectives in Hare's sculpture, which is done primarily in metal. He lives in New York City.

HARMON, Lily, *Provincetown*, 36 x 62, oil on canvas. 1958. Lent by the artist. Plate 133

"As far as the education of the artist is concerned: the more varied, the better — although God knows what makes an artist!

"I think the study of techniques (in many mediums), design, life drawing, composition and still life are all important.

"As for academic courses, surely the artist, being an aware person, is apt to be interested in literature, history (through the history of art he would gain knowledge of many peoples in many times). Mathematics would have more relation to allied arts — architecture, design, etc.

"Mostly, I think the education of an artist implies an emotional reaction to the world of people and things — and then a strong desire to say in his own way what he must, plus the energy and ability to carry out his plans. In another sense, the *doing* of art is a *finding out* — and many good ingredients are toned into a soup to make a final bouquet of flavor.

"About *Provincetown* — this is my Hosannah to the view of the town from my high-up summer studio. It's the harbor, the monument — vertical in an all-horizontal world, the warring diagonals of roof tops and, the most magic of all — the water going out to endless space in a blaze of light — the insane combination of nature's elements — the primitive sea that roars, or is serene, with the houses edged close around its fringe of waves — all in blue, to celebrate the sea in full summer quiet."

Lily Harmon was born in New Haven, Connecticut, in 1912. For two years she studied at the school of the Fine Arts at Yale University, followed by work at the Académie Colarossi in Paris. Later came work in painting and lithography at the Art Students League of New York. She has at various times created textile design and worked in advertising art and the like. For a long time she was away from paint-

ing before she began to find herself at the age of twenty-seven. One-man shows and representation in group exhibitions of national scope followed. In 1944 she married, and now is the mother of two children. A trip to the Philippine Islands was a source for many sketches, some of which later evolved into paintings. Her achievements also include illustrations for an edition of *Pride and Prejudice* in 1945. Lily Harmon's paintings form part of the collections of the Encyclopaedia Britannica; Newark (New Jersey) Museum Association; Butler Art Institute at Youngstown, Ohio; Abbott Laboratories; the Upjohn Company; the museums of Ain Harod and Tel Aviv, Israel; and of private persons. She lives in New York City.

HEATON, William, *Heraldic Hedge*, 36 x 48, metal mosaic, 1958. (Stables Gallery.) Plate 87

Concerning *Heraldic Hedge* the artist writes, "Today the title suggests clipped shrubbery found in formal gardens. This is part of my intention. Hippogriffs such as the Saracen knight Ruggiero rode in battle suggest the mythological content. The background cosmos ever present brings us up to this date of spatial reconstruction."

What might be termed William Heaton's artistic *credo* appeared in the *Northwest Review*, University of Oregon, Eugene, Oregon, Spring 1958, as follows (the ellipses are those of the *Review*):

"Love, respect for others, credence in society — these, or something near these, are what we have to go on. Of these, if I have mastered one, personally, it is much for me. On the other hand, I feel I have attempted to conquer them all in my art. It's what I call 'crawling inside' my art. Of course, being of my religion, I have to bathe in humility . . . but I make no bones about attempting to try doing a thing that was considered difficult at the dawn of the Renaissance. . . . I can make a modern man's fling at *all* that has gone before. In this, my heart lies. But . . . I have not even begun to scratch the surface of what, these many hundreds of years late, can be done."

Heaton continues, "My own education beyond high school has consisted largely of extensive reading. I do think that artists should be keenly familiar with their world and its people and with the rich history and thinking of the past."

William Heaton was born in Dallas, Texas, in 1918. As a child he had been very interested in drawing and was seriously studying art when World War II took him to Europe. After his return to the United States he studied painting at the Art Institute of the Dallas Museum of Fine Arts. Later he turned to wood and then to metal sculpture and finally to mosaics in metal and "paintings" in molten metal. He has had numerous one-man shows at colleges and dealers' galleries and at museums in Texas and New Mexico. Prizes have been awarded his work at the Dallas Museum of Fine Arts and the Museum of New Mexico at Santa Fe. Works by Heaton are to be found in several public buildings in the Southwest as well as in private collections. Since 1955 he has been living in Taos, New Mexico, and is a member of the Taos Artists' Association.

HILLSMITH, Fannie, *Dark and Light*, 31¼ x 22¼, oil and tempera on plywood, 1957. (Swetzoff Gallery.) Plate 4

"Anytime I have a chance to make a comment on the Arts, I want to urge younger artists to follow their natural tastes. There is so little individuality now, and so little encouragement from critics, museums and galleries for artists to be themselves, that

not many painters and sculptors have the courage to strike out on their own; which is alarming, because in the last analysis it is individuality that counts."

Fannie Hillsmith was born in Boston in 1911. She spent four years studying at the school of the Museum of Fine Arts, Boston, and two years at the Art Students League of New York, working under Alexander Brook, Kuniyoshi, and William Zorach. She has also worked in the graphic arts with Stanley William Hayter.

Her works have been exhibited in group exhibitions in New England museums, and at the Art Institute of Chicago; Virginia Museum of Fine Arts, Richmond; Whitney Museum of American Art and the Museum of Modern Art, New York. In addition to these, her prints have been exhibited at the Philadelphia Print Club and the Brooklyn Museum, and the Museum of Modern Art in New York and the Walker Art Center in Minneapolis have both shown examples of her jewelry. She is now (1959) in Europe for a year on an alumni traveling scholarship from the school of the Museum of Fine Arts in Boston.

Galleries which have presented one-man showings of her work include the Deerfield (Massachusetts) Academy; the De Cordova and Dana Museum, Lincoln, Massachusetts; Milton (Massachusetts) Academy; and others. Fannie Hillsmith's works are included in the collections of the Museum of Modern Art; the Philadelphia Art Museum; the Fogg Art Museum, Harvard University, Cambridge, Massachusetts; the Museum of Fine Arts, Boston; and in numerous private collections. She lives in New York City, spending the summers in Jaffrey Center, New Hampshire.

HNIZDOVSKY, Yakiv, *Passage Denfert*, 28½ x 36, oil on canvas, 1957.
(Harry Salpeter Gallery, Inc.) Plate 102

"The *Passage Denfert*, due to an error in reading, I first believed to be 'Passage de L'Enfer' (which means 'Passage of Hell'). Several months after I painted it, I discovered it is *Denfert*. But for me this solitary corner of Paris will remain *L'Enfer*.

"The question about today's artist's education is a very difficult one. I have no clear idea about it. Fully aware that it is not a solution to set the clock back, I look almost with envy upon the time, when in fifteenth-century Bruges, the artist almost since childhood worked in the workshop of the experienced master. Through personal contact, which our school system cannot always give to students, he was able to learn the secrets of craftsmanship, which in many cases are the secrets of art itself. It is true that the artist of those days lived as a rule in the shadow of his master. But the tendency of originality at any price, so often encountered today, frequently leads to indistinguishable mediocrity. The word 'originality' is too often in use today. Man always talks about what he lacks. Does not the fact that today he more than ever before talks about originality, individuality and liberty indicate that he is not in possession of them?"

Yakiv Hnizdovsky was born in the West Ukraine (part of Russia) in 1915. He studied at the Academy of Fine Arts in Warsaw and in Zagreb, Yugoslavia. In 1949 he came to the United States and has been a citizen of his adopted country since 1954. The years 1956-1957 found him in Paris.

He has exhibited at the Salon des Artistes Français in Paris, at the Provincetown Art Festival, and elsewhere. One-man shows have been held in New York and Paris since 1954. In 1950 he received a second purchase award for a woodcut from the Minneapolis Institute of Art and second award for oil painting at the Minnesota State Fair. The next year his woodcut *Forest* was purchased by the Library of Congress.

HOFF, Margo, *City Builders*, 48 x 30, oil on masonite, 1958. (Fairweather-Hardin Galleries.) Plate 42

"The *City Builders* are the almost invisible men who create the structures that compose the city. The forms of steel or stone grow slowly from the ground and when the building is completed the city builders disappear. They reappear on another building on another street.

"This painting was composed from sketches done of the construction of two buildings in New York City.

"Art today in one direction has gone far into non-objectivity, and in another direction come close to the lives of people. The artist works on in his own way as he has always done but around him there is a growing group of well informed, deeply interested people.

"The education of an artist cannot be outlined. It begins with a child's first awareness. All approaches to art should be part of his experience. In what other way can he find his own medium? Art history shows him his heritage, life drawing and anatomy give basic information, study of design, sculpture, graphic arts, painting, drawing, are important. He must know his craft as well as his art.

"Philosophy, literature, history, science are related to art and should be part of his knowledge. Art is not isolate but in the center of life.

"Of course he will probably forego all wise and significant plans for a small work room, some tubes of paint, a few brushes, a piece of canvas tacked to the wall, and have no thought for the past or future."

Margo Hoff was born in Tulsa, Oklahoma. She exhibits very extensively and has worked in many media — painting, ceramics, lithography, costume design, sculpture, and wood-block printing. She has traveled widely in Europe and North America. She painted and sketched in various countries of the Mediterranean in 1952 and made a trip to Spain for the same purpose in the summer of 1954. Through a Duke Foundation grant she was visiting artist at the American University in Beirut, Lebanon, from September 1955 to February 1956.

There have been ten one-man shows of Margo Hoff's work at dealers' galleries in Paris, New York, and Chicago since 1952, and her prints, drawings, and paintings in oil and other media have been shown in upwards of one hundred and fifteen other exhibitions since 1944 in America, Europe, South Africa, and the Near East.

Awards and prizes for her work in oils include the Armstrong prize at the Art Institute of Chicago in 1945, Campana award (purchase) at the same institution in 1946, Brower award in 1950, and first prize and the Logan medal in the exhibition of Artists of Chicago and Vicinity at the Institute in 1953; a prize at the Terry Art Institute of Miami, Florida, in 1952; first prize in the Magnificent Mile exhibitions in Chicago in 1953 and 1955; purchase award at the University of Illinois in 1955; and prizes at the Whitney Museum of American Art in 1956 and the Union League Club in 1957. One of her drawings was the recipient of a purchase award at Ball State College in Muncie, Indiana, in 1955, and another was honored by the same institution on a different occasion. A tempera painting won second prize in the Newspaper Guild Exhibition in 1946, and her prints were awarded honors and prizes at the Old Northwest Territory show, Springfield, Illinois, in 1949; Print Club, Philadelphia, in 1954; Philadelphia Museum of Art, 1955; and Society of American Graphic Artists in 1957.

In 1954 Margo Hoff also designed the settings and costumes for the opera *L'Heure*

Espagnole for the University of Chicago and was visiting artist at Ball State College in June.

Her work may be seen in the permanent collections of the Art Institute of Chicago; Ball State College, Muncie, Indiana; the Brooklyn Museum; Carnegie Institute; Elgin Academy; Library of Congress in Washington, D.C.; Philadelphia Museum of Art; Rosenwald Foundation; Northwestern University, Evanston, Illinois; the Universities of Illinois, Minnesota, and Wisconsin; Whitney Museum of American Art in New York; and the Illinois State Museum of Natural History and Art in Springfield, Illinois. In private life she is Mrs. George F. Buehr and lives in Chicago.

HOFMANN, Hans. *Golden Splendor*, 84 x 50, oil on canvas, 1957. (Samuel M. Kootz Gallery, Inc.) Plate 3

"Teaching art still culminates today in an artless, objective imitation of nature, and is only in the rarest cases creatively approached on a purely aesthetic basis that attempts to unfold and develop the conceptual and creative capacity of the student in response to his sensibility and his temperament. Imitation should not be permitted to have even the slightest part in the creative process. It can only lead to an objectively bound, sterile formalism which is the mark of any academic method and acts rather as a brake for an unrestricted, creative unfolding of a natural talent. It is the creative urge that dominates any gifted person; that enforces the first creative attempt.

"Talent is quite common and is in no way extraordinary. It is always sensed and experienced as a mystery within oneself. Art education can either unfold or kill the creative urge. But the killing is of no consequence because a real, original talent will always come back to itself. It will unfold, undisturbed, without any official schooling.

"My professional integrity as a teacher allows me to say that I have killed the false ambitions of thousands of amateurs, not by denying them the awareness of the manifold problems involved in the creative process, but in spite of it. This attitude was for the good of all of them. The allowing of unlimited freedom in art education will either bring out the real talent or it will kill all mediocrity and all false mystification of one's real nature. I must, however, admit that the allowing of unlimited freedom in art education can be as bad for a half talent as it is good for a real, original talent. It depends on the individual involved and on the other qualities he offers as a human being. For the half talent, there are still many ways open that can lead him finally into a useful, creative occupation, but he may also be held for a long time under the spell of self-mystification. A talent that flares up too rapidly will not endure. Only professional integrity, rigorous self discipline and complete knowledge of one's self will form the master."

Hans Hofmann has also commented for the catalogues of the University of Illinois Exhibition of Contemporary American Painting and Sculpture for 1951, 1952, and 1955.

Hans Hofmann was born in Weissenburg, Bavaria, in 1880. He studied art in Germany and also, from 1907 to 1914, in Paris. While in Europe he became well known as a teacher as well as an artist. In 1930 he was called to America by the University of California. Since then he has continued painting and teaching with ceaseless vigor and has established his own art school in Provincetown, Massachusetts, and New York City. His work has been exhibited very widely and was seen in a retrospective show at the Whitney Museum of American Art and other museums in America in 1957 (catalogue by Frederick S. Wight). Hofmann is represented in many

collections, among them the Metropolitan Museum of Art, Museum of Modern Art, and Whitney Museum of American Art in New York City; Art Institute of Chicago; Walker Art Center in Minneapolis; Blandin Memorial, Fort Dodge, Iowa; University of Nebraska; and the University of Illinois (purchase prize in 1950). He lives in New York City for a large part of each year.

HULTBERG, John, *Frozen Station*, 42 x 72, oil on canvas, 1958. (Martha Jackson Gallery.) Plate 64

"Rather than copy or even be inspired by nature, I wish to achieve a stage-set artifice convincing in itself. In this realm the artist has not followed or even distorted nature, but rather duplicated it on another level, just as we all transfigure our daily consciousnesses in that uninvestigated period just before we drop off to sleep, when we awake from our half-sleep with a jolt, bringing an idea or image with us that seems too ridiculous to be of any use. Yet I feel that it is with just such images that painting makes its deepest appeal to us.

"I wish to perfect a ready technique that will enable me to set down these images with the least amount of struggle, leaving the more analytical part of the mind free to deal with the all-important problem of composition. The structure must knit the alphabet into a 'swinging' unity, carry the eye around the picture in the right sequence, and in general make the picture an object of intrinsic dignity. Berenson has written about kinesthetic elements in Giotto and Cézanne. This muscular involvement, which I consider the basic asset of painting, cannot be attained by using innocuous abstract forms; the forms must be disturbing and full of ambiguous connotations. Yet the structure as a whole should not be disturbing, but must have the necessary serenity and monumentality to serve as a lasting object of contemplation."—From a foreword to a gallery list of an exhibition of Hultberg's work held at the Corcoran Gallery of Art in Washington, D.C., October 15-November 16, 1958.

John Hultberg was born in Berkeley, California, in 1922. He began to draw and paint as a child and used oils from the age of fourteen. In 1943 he received his Bachelor of Arts degree from Fresno College, California, participated in shows soon after serving his tour of duty with the military, and attended the Art Students League of New York from 1949 to 1951. He lived and participated in shows in Paris in 1954.

Hultberg's fourth one-man show took place in New York in 1958. He has also had one-man shows in Paris and elsewhere in addition to being represented in local and national exhibitions in America and abroad. He did illustrations for an article on Newport News which appeared in *Fortune* magazine in April 1957.

Prizes and awards include a prize for water color in San Francisco in 1948, Albert Bender fellowship the following year, and in 1955 first prize for oils at the Corcoran biennial show, a first prize in an exhibition for artists under thirty-five, and honorable mention at the Carnegie International exhibition. He received a Guggenheim fellowship in 1956. The year 1957 brought a Hallmark award.

Among collections where Hultberg's works are represented are the Metropolitan Museum of Art and Whitney Museum of American Art in New York City; Albright Art Gallery, Buffalo, New York; and the Universities of Arizona and Illinois.

ISENBURGER, Eric, *The Indian Village of Alpuyecca*, 26½ x 35¼, oil on canvas, 1955. (M. Knoedler and Co., Inc.) Plate 101

"*The Indian Village of Alpuyecca* was painted during a summer in Mexico. As in

all my paintings I am entranced with what abstract art taught and conveyed to us, but I do not want to obliterate the object of the drama.

"Concerning the artist's education: it should be all-around humanistic; my personal inclination is towards geometry (space) and mythology (imagination)."

Eric Isenburger was born in Frankfurt am Main, Germany, in 1902. He studied art in his native city, followed by residence and study in France, Barcelona, Berlin, Vienna, London, and Stockholm, and removal to the United States in 1941. He became a citizen of his newly chosen country in 1949. He has had at least fifteen one-man shows, several of them in large museums. Isenburger's work has appeared in various group exhibitions. Prizes and awards include a prize at the National Academy of Design in 1945, third prize at the Carnegie Institute in 1947, recommendation for purchase at the Virginia Museum of Art in Richmond, honorable mention at the Pepsi-Cola show of 1948, and first prize at the Corcoran Gallery of Art in 1949. In the year 1955 he was awarded a Childe Hassam purchase at the American Academy of Arts and Letters, and in 1957 the Palmer prize and a Ranger purchase at the National Academy of Design.

Isenburger's work forms part of the collections of the Museum of Modern Art in New York, Pennsylvania Academy of the Fine Arts, Corcoran Gallery of Art in Washington, D.C., Swarthmore (Pennsylvania) College, University of Virginia (Mary Washington College in Fredericksburg), John Herron Art Institute in Indianapolis, Indiana, De Young Memorial Museum in San Francisco, California, Encyclopaedia Britannica, and the Bezalel Museum in Jerusalem. He lives in New York City.

JENKINS, Paul, *St. George*, 68 x 62. oil on canvas, 1958. (Martha Jackson Gallery.) Plate 41

Paul Jenkins was born in Kansas City, Missouri, in 1923. He studied at the Kansas City Art Institute and at the Art Students League of New York. He has traveled in Europe and lived for several years in Paris. One-man exhibitions of his work have been held at dealers' in Paris and New York and at the Kunsthalle in Cologne in 1959.

Jenkins' paintings have also been shown in group exhibitions in Japan, America, continental Europe, and England, and form part of the collections of the Whitney Museum of American Art and Guggenheim Foundation in New York City, the Albright Art Gallery in Buffalo, New York, and the Seattle (Washington) Art Museum.

KABAK, Robert, *New York Harbor*, 36 x 48, casein on masonite, 1957. (Harry Salpeter Gallery, Inc.) Plate 122

"Given talent and the decision to pursue his vocation in art, the aspiring painter must also have the experience of studying art with serious artists. The specific course content of his education is of secondary importance; music, literature, philosophy, history, and classics are all pertinent fields of study. Encourage him to make great demands in his own efforts and to disdain preciousness. Let him seek and appreciate quality in all art work regardless of style or period. Make him aware early that to accept limitations is one of the ways to transcend them, and that through discipline comes accomplishment. The willing acceptance of responsibility for one's self and for one's work leads to freedom. Also let the aspiring painter be informed that in our time the decision to be a painter makes it necessary for him to have a means of livelihood outside of art. He must accept this fact without becoming bitter, or he

may destroy his gift and real vocation. Finally, he must intend to be the best painter that his capacities will allow; let posterity and the world bestow the exalted title of 'artist.'"

Robert Kabak was born in New York City in 1930. He attended the High School of Music and Art, the experimental workshops of the Museum of Modern Art (1944-1947), received his Bachelor of Arts degree (major in design) from Brooklyn College in 1952, was awarded a scholarship in painting and received his Master of Fine Arts degree from the School of Fine Arts of Yale University in 1954.

He taught art at Greenport, New York, in 1953-1954, and has taught in the New York City school system since 1954. (At present he teaches art at the High School of Music and Art in New York City.) Kabak painted at the MacDowell Colony in Peterborough, New Hampshire, during the summers of 1956 and 1957, and traveled in Europe during the summer of 1958.

His work appeared in the New Talent show at the Museum of Modern Art in 1956, and has been seen at the Whitney Museum of Modern Art and elsewhere. A one-man show was held at a New York dealer's in 1958. Many private collectors and the Museum of Modern Art in New York own examples of his work. He lives in New York City.

KACHADOORIAN, Zubel, *Romanscape*, 56 x 76. oil on canvas, 1958. (Main Street Gallery.) Plate 75

"*Romanscape* is the result of an experience with the city in which I am living and working. Many mornings and afternoons were spent on a hill overlooking Rome, making drawings or just looking. When a kind of saturation point was reached, the picture 'painted itself.' I didn't look at the city while painting; it came from the weeks of looking at it and feeling it.

"Every artist works through a need. The need is as diverse as man is diverse. It is for the artist to find his own need, and to devote his life to fulfilling it. Answers are everywhere, once you know the questions. The artist is trained by filling his needs, and too, by showing him his possibilities. The university or school offers, in part, some questions, some answers and helps the artist to recognize them in relation to himself. The creation of an art form is a kind of perpetual motion; life never stops asking, and the artist trying to answer in his own way."

Zubel Kachadoorian was born in Detroit, Michigan, in 1924. Following study with Carlos Lopez and Francis de Erdeley, he received work scholarships to the Saugatuck and Skowhegan summer art schools and the Colorado Fine Arts Center (1944-1947). He taught drawing and painting at Fordson High School and Wayne University night school in Detroit from 1942 to 1950. The years 1950-1953 brought work and travel in France, Spain, Italy, and North Africa. Prizes were won in several shows in Michigan. Kachadoorian was awarded a Pepsi-Cola regional fellowship for 1946-1947 and the Prix de Rome in 1956, with renewal to 1959. While holding the Prix de Rome he made trips to Greece, Turkey, Germany, Denmark, the Netherlands, England, Scotland, and France. "For the most part, the trips have been made with a tent, camping equipment, and a 'portable studio' which enables me to work wherever and whenever I want to stop. I have found that constant observation in drawing has opened many paths and directions for me. Traveling has been a wonderful catalyst, stimulating observing and recording my reactions and impressions. Then, during the long periods of concentrated work in my studio, I sort out and consolidate, reject and re-form my ideas."

KAHN, Max, *The Garden Wall*, 40 x 50, oil on canvas, 1957. (Fairweather-Hardin Galleries.) Plate 90

Though born in Russia in 1904, Max Kahn was brought to Peoria, Illinois, in 1907. In due time he received his Bachelor of Science degree from Bradley University in Peoria. During the years 1928-1929 there followed a stay in Paris, where he studied sculpture with Bourdelle and Despiau and drawing with Othon Friesz. Sculpture was pursued further at the Beaux-Arts Institute in New York. Kahn's formal study also included lithography under Francis Chapin at the Art Institute of Chicago.

He worked on the Federal Arts Project in Illinois and taught lithography at the John Herron Art Institute in Indianapolis, at San Miguel de Allende, Mexico, the Oxbow Summer School of Painting at Saugatuck, Michigan, and since 1944 at the Art Institute of Chicago.

There have been at least thirteen one-man shows since 1943 (he had his first one-man show of colored lithographs in New York in 1946) and Kahn's prints and paintings have been exhibited widely and frequently in group shows in larger museums and others in the United States, in Ottawa, Canada, in Tel-Aviv, Israel, in the Netherlands, and in shows sent to Sweden, Tokyo, São Paulo, Brazil, elsewhere in South America, and various places in Europe.

His prints have received awards at the Art Institute of Chicago, 1946, 1949; American Color Print Society, 1943, 1958; the Print Club in Philadelphia, 1944, 1945, 1946, 1950, 1952, 1956; Joslyn Museum in Omaha, Nebraska, 1948, 1949; Brooklyn Museum, 1948, 1950, 1951, 1956; Denver Art Museum, 1951; Society of American Graphic Artists, 1957. A water color was honored in the San Francisco Water Color show in 1940. Kahn's oils have won awards in the American Jewish Artists show in Chicago, 1940; Art Institute of Chicago, 1943, 1951; Old Northwest Territory Exhibition, 1948, 1949; "Magnificent Mile," Chicago, 1951, 1955; and Union League Club, Chicago, 1954. His entry won third prize at the Corcoran Gallery of Art, Washington, D.C., in 1959.

Lithographs by Kahn may be found in the collections of the Art Institute of Chicago, Philadelphia Museum of Art, National Gallery in Washington, D.C., Rosenwald Collection, Brooklyn Museum, Honolulu (Hawaii) Academy of Arts, City Art Museum of St. Louis, Princeton (New Jersey) University, Carnegie Institute in Pittsburgh, Cincinnati (Ohio) Museum of Art, Metropolitan Museum of Art and Museum of Modern Art in New York, Library of Congress, Smithsonian Institution, New York Public Library, Boston Public Library, museum at Tel-Aviv, Bezalel National Museum in Jerusalem, and elsewhere.

KAHN, Wolf, *September Light*, 40 x 40, oil on canvas, 1957. (Grace Bor-nicht Gallery.) Plate 49

"*September Light* was painted in the fall of 1957 in Venice in a period when I was constantly preoccupied with problems of scale. By varying the scale relations between a figure and its environment and by placing the figure in various extremes of the canvas (in this picture, in the lower left corner) I worked for relations producing a greater airiness and largeness of the picture-space. Perhaps this was in special response to the Venetian landscape with its wide and open expanses of lagoon, or perhaps this striving for more largeness is part of a general tendency in easel painting today to escape out of the confines of intimacy into an ever more generalized and abstract 'open-ness' of the whole painting surface. This also means that I am

less willing to accentuate the contrast between indoor and outdoor light, suffusing instead the whole picture with an even light. This led to a recent development in which the whole painting becomes an almost unbroken expanse of white light, though defining an identifiable landscape space.

"On the subject of the necessary education of an artist, among the many things that are important, perhaps the most important to stress today, in particular when art and artists threaten to become respectable, is that the artist must be trained to keep alive a critical posture vis-a-vis the world which surrounds him and with which he does well not to make his peace too readily. The chief reason Hans Hofmann is a fine teacher is that he transmits to his students his own feeling that art is a risky and uncomfortable venture, that the artist is a fighter in a losing cause, and that he must not look for his satisfactions in the usual places marked 'security, respectability, comfort.'

"As for a curriculum for art schools there should be wide divergence between one school and the next, but they should all have a compulsory course in materials and techniques taught by real experts in the craft of painting. The more difficult question of how to teach the philosophy of art, the underlying attitudes, everything will finally depend on the personality and the art experiences of each teacher. If he has a strong personality and strong personal convictions it's probably better than having a teacher who bases his teaching on a safe and 'objective' approach. I certainly learned as much or more by reacting against a man's teaching as I could have learned being the obedient follower."

Wolf Kahn was born in Stuttgart, Germany, in 1927, the son of the conductor of the Stuttgart symphony orchestra. He was brought to the United States of America in 1940 and studied music and art. A tour of duty with the Navy followed in 1945-1946. The "G.I. Bill" made possible study with Hans Hofmann and at the University of Chicago. Widespread travel in the United States brought also experience working in lumber camps and in gathering the harvests. He has also taught art of all ages. He painted for two years in Venice but is now back in New York City.

KAISHI, Luise, *Ezekiel and the Angel*, 29 high, bronze, 1958. (Sculpture Center.) Plate 2

"For me art is re-creation. It is the putting into form and substance of the visions of the soul and the spirit and the mind of man. It transcends the visual and in the poetry of creation expresses the striving of man after God, his desire to form a continuous pattern of identification with the source of all being.

"'Who knoweth the spirit of man?' In his search, and with the fundamental earth, the artist strives after the spirit. In the series of shapes and forms he creates, he expresses his feelings towards his fellow-man and the world he knows. Form without content is a pleasing diversion. Man has many faces and many cultures and in his innate drive to express himself and to re-create, his art has taken on many different aspects. When stripped of the superficial, the timely aspect, the great art of all ages remains to us as a monumental entity, the soaring story of man's contention with the finite, his search for the Infinite, his identification with God.

"*Ezekiel and the Angel* is one of a group of sculptures inspired by the visual and metaphysical imagery of the Old Testament. They are personal interpretations in some cases of a particular text, or as in *Ezekiel and the Angel* a visual distillation of a prophetic idea or revelation.

"I have always been strongly attracted to the abstract qualities inherent in the relief form, and in my most recent works have employed in sculpture in the round many of the evocative qualities of high and low relief, seeking to create by this contrast of light and form a more visually compelling idea."

Luisse Kaish was born in Atlanta, Georgia, in 1925. She was graduated from Syracuse University with a Bachelor of Fine Arts degree in 1946. In 1946-1947 she studied in Mexico. After three years of study with Ivan Mestrovic, she received her master's degree (1951). A Louis Comfort Tiffany grant brought study in Europe (Florence) in 1951-1952. She has also traveled in western Europe, Greece, and Egypt, and returned to Rome to work during 1956-1957. There have been three one-man shows, two in New York City in 1955 and 1958 and one at the Rochester (New York) Memorial Art Gallery in 1955.

Among group exhibitions where Luisse Kaish's works have been shown are those at the Metropolitan Museum of Art, Whitney Museum of American Art, and National Academy of Design in New York; Pennsylvania Academy of the Fine Arts; Audubon Artists shows; and the International Biennial of Religious Art. Her prizes include the Tiffany award mentioned above, two awards at the Rochester Memorial Art Gallery, also in 1951, first prize in graphic arts in a show at the Syracuse (New York) Museum, and most recently, *Ezekiel and the Angel* won the Samuel Shore purchase award at the Audubon Artists exhibition in 1959. She lives in New York City.

KATZMAN, Herbert H., *Ensor Seated Before "The Entry of Christ into Brussels,"* 48 x 55, oil on canvas, 1957. Lent by Mr. Joseph H. Hirshhorn. (The Alan Gallery.) Plate 106

Herbert Katzman was born in Chicago in 1923. Except for military service from 1942 to 1944 he spent the years 1940-1946 in study at the Art Institute of Chicago and was graduated with a certificate. He has had teaching experience at the Rockland Foundation in Nyack, New York, 1952-1953.

Prizes and awards include a traveling fellowship from the Art Institute of Chicago in 1946, the Campana purchase prize at the Art Institute of Chicago in 1951, Scheidt Memorial Prize at the Pennsylvania Academy of the Fine Arts in 1952, Fulbright grant in 1955, and a grant from the National Institute of Arts and Letters in 1958.

Katzman has had two one-man shows and has exhibited his work in the annual exhibitions at the Art Institute of Chicago, at the Museum of Modern Art and Whitney Museum of American Art in New York, Pennsylvania Academy of the Fine Arts, San Francisco Museum of Art, City Art Museum of St. Louis, Walker Art Center in Minneapolis, Minnesota, Carnegie biennial show, the biennial at Venice in 1956, and elsewhere. The Museum of Modern Art and Whitney Museum of American Art in New York City and the Art Institute of Chicago own work by Katzman. He lives in New York City.

KINIGSTEIN, Jonah, *Dead Man*, 36½ x 47, oil on masonite, 1958. Lent by the artist. Plate 114

"*Dead Man* was painted primarily to capture the feeling one gets or at least I got on looking at a man lying in state. I sense death as horizontal and I tried to present this horizontality in the mood in which I painted him. The brilliantly colored flowers try by contrasting their vividness to point up the deadly quality of the man. The flowers were also painted to give the impression they were an open wound in the

side of the dead man bleeding eternally. Life when literally reduced to a *natura morte* can have its own strange beauty. It is into this death I tried to paint life."

Jonah Kinigstein was born in New York City in 1923. There he studied at the Cooper Union Art School, and he has also studied in Paris, the Netherlands, Rome, and Spain. During the year 1953-1954 he held a Fulbright grant. He lives in New York City.

KIRSCHENBAUM, Jules. *Conjurer*, 40 x 24, tempera on canvas, 1956. (Harry Salpeter Gallery, Inc.) Plate 48

"The visible world is a manifestation of the spiritual world of eternal light and darkness, of that spiritual activity; it is a reflection of eternity which allows eternity to make itself visible.' So wrote Jacob Boehme, the German mystic.

"It is in the interior world of the spirit that reality lies—but as the history of art shows, it is through the material world of objects that artists have sought to grasp the spiritual.

"That man is an artist who can see in the object an equivalent for his 'inward intensity.'

"There is in Art, no other way to approach it. Beyond Art lies the purely meditative—free of the object world and non-communicable, the highest and most pure state man can reach—the anchorite. Art joins the two, the material and the spiritual.

"It is depressing to see the misuse and complete misunderstanding that literature and especially philosophy have suffered at the hands of artists—particularly those of the Abstract Expressionist group. Kierkegaard and Buddhism have been abused the most.

"Words such as *Freedom; pure act; progress; communicate; function; patriotic*—artists analyzing their 'creative potential,' spreading out their personality in large areas of words and paint, and being encouraged:—I think this is wrong. It's a regular bargain basement in pumped-up egos. Our art magazines are full of such drippings, both mouth and brush.

"The impulse to paint is a desire to reproduce the world around you. It is a sensuous delight and a way to God. It would seem natural that a young artist would be anxious to draw and paint as much as possible—to the exclusion of everything else—to be mal-adjusted to everyday life, but without the need to adjust. The contemporary world is not as important for him as the great art of the past—he will idolize the great achievements and wish to imitate. If in time he develops an individual way of seeing the world, he probably won't be conscious of it, since it would have grown so slowly out of his one, single, unchangeable way. Certainly that is the thing of least concern for the artist. Also, it would be nice if he read *Letters to a Young Poet* by R. M. Rilke and it meant something to him."

Jules Kirschenbaum was born in New York in 1930. He studied at the Brooklyn Museum Art School from 1948 to 1950 and has been working by himself since then. Prizes and awards include fourth prize in the Emily Lowe competition in 1950, the Dana medal for water color at the Pennsylvania Academy of the Fine Arts in 1952, third Hallgarten prize at the National Academy of Design in New York in 1953, followed by the Maynard prize at the same institution the next year, and the Wallace Truman prize in 1955. Awarded a Fulbright grant for travel and study abroad in 1956, he studied and painted in Florence. Kirschenbaum's work has already been

shown across the country — at the Metropolitan Museum of Art, Whitney Museum of American Art, Museum of Modern Art, and Brooklyn Museum in New York; in Santa Barbara, Pasadena, Houston, and Dallas; appeared in a traveling show of the American Federation of Arts in 1955. One-man shows took place in New York in 1955 and 1956. Private collectors own examples of his work, and so do the Whitney Museum of American Art in New York and the University of Nebraska. He lives in New York City.

LASSAW, Ibram, *Zodiac House*, 31 high, copper and bronze, 1958. (Samuel M. Kootz Gallery, Inc.) Plate 29

Ibram Lassaw commented at some length for the catalogue of the University of Illinois Exhibition of Contemporary American Painting and Sculpture for 1955.

Ibram Lassaw was born in Alexandria, Egypt, in 1913. He attended the Beaux-Arts Institute of Design in New York in 1930-1931 and City College in 1931-1932, as well as studying with Dorothea Denslow at the Clay Club (Sculpture Center) from 1927 to 1932. Lassaw studied painting with Amédée Ozenfant. During the summer of 1950 he taught sculpture at the American University in Washington, D.C., and has also taught in New York City.

He is a member of American Abstract Artists. Lassaw has exhibited in one-man and group exhibitions in various places, among them the Whitney Museum of American Art (almost continuously, 1936-1955) and Museum of Modern Art in New York, American Abstract Artists shows since 1936, Brooklyn Museum, Pennsylvania Academy of the Fine Arts, Art Institute of Chicago, Museum of Modern Art in Paris in 1950 and again in France in 1955, Venice biennial of 1954, Japan in 1955, Yale University, Cornell University, and the Universities of Illinois, Indiana, and Nebraska.

Among institutions which own examples of his work are the Museum of Modern Art and Whitney Museum of American Art in New York, Carnegie Institute in Pittsburgh, Museum of Modern Art in Rio de Janeiro, Temple Beth El (both the one in Springfield, Massachusetts, and the one in Providence, Rhode Island), and other temples in Cleveland, Ohio, and St. Paul, Minnesota. He lives in New York City.

LAURENT, John, *From Mount Aganenticus — Fall*, 35¾ x 48, oil on masonite, 1957. (Kraushaar Galleries.) Plate 104

"If I am to make a statement about art (painting), it would have to be about *my* painting, and therefore personal. All of my present inspiration for painting is derived from nature. And thus I might be classified as a naturalist. Now, what develops on the canvas is the artist's interpretation, the artist's control and manipulation, spark-plugged by the existence of land, sea, and sky. In order to do this well the artist has to be in control, at the helm."

John Laurent was born in Brooklyn, New York, in 1921. He attended the Brooklyn Friends School, Williston Academy, and Syracuse University, where he was awarded the Bachelor of Fine Arts degree following three years in the navy. A traveling fellowship from Syracuse made possible a year of study in Italy and in France, where he attended the Académie de la Grande Chaumière in Paris. There followed three years of teaching in the department of architecture at Virginia Polytechnic Institute. Laurent obtained his master's degree from Indiana University in 1954 and has been teaching basic design and advanced painting and printmaking at the University of New Hampshire, Durham, New Hampshire, since that time. During

the summers he is the assistant director at the Ogunquit (Maine) School of Painting and Sculpture.

There have been two one-man shows in New York City. He has exhibited nationally and has won various prizes in printmaking and painting. Laurent was one of those selected for the discussion of new talent in *Art in America* in 1957.

LAWRENCE, Jacob, *Magic Man*, 20 x 24, tempera on gesso panel, 1958.
(The Alan Gallery.) Plate 77

"*Magic Man* is a result of my observations of the theatre. I have always found such subjects intriguing — not only as symbols of the theatre, but as symbols of life in general.

"On the education of the artist: I think that the education of the artist should include as much of life as possible. If the artist is learned in literature, philosophy, history, mathematics, etc., it will not only deepen his insight, but will also be a contributing factor in the maturity of his own work.

"The artist should educate himself to observe everything about him — color, composition, texture, etc. Thus, everything and every one with which he comes in contact will become an experience, and from such experience (depending, of course, upon its degree) the artist will be able to portray the very essence of his subject."

Jacob Lawrence was born in Atlantic City, New Jersey, in 1917, but spent most of his childhood in Easton and Philadelphia, Pennsylvania. He moved to New York City in 1931 where he attended the WPA Art School (Harlem Art Workshop), studied with Charles Alston, and from 1937 to 1938 attended the American Artists School. The years 1939-1940 brought work on the Federal Art Project; he traveled in the South during 1941-1942. From late in 1943 to late in 1945 Lawrence served in the United States Coast Guard. In the summer of 1946 he taught at Black Mountain College, Black Mountain, North Carolina. He was appointed an instructor in art at Pratt Institute in 1958 and was chosen president of Artists Equity (New York Chapter), 1957-1958.

Awards include Rosenwald fellowships in 1940, 1941, and 1942; a purchase prize in the Artists for Victory show at the Metropolitan Museum of Art in 1942; a Guggenheim fellowship in 1945; *Opportunity* magazine award in 1948; purchase prize at Atlanta University in 1948; the Harris medal at the Art Institute of Chicago; honorable mention at the Pennsylvania Academy of the Fine Arts, also in 1948; a grant from the American Academy of Arts and Letters in 1953; and first prize [shared] in a mural competition for the United Nations Building in New York in 1956.

Jacob Lawrence has executed several series of from fourteen to sixty paintings concerning the lives of various people and events. Some of them are: ". . . and the Migrants Kept Coming," a series of sixty paintings relating to Negro migrations during and after World War I, exhibited in 1941; "Harlem" series, thirty paintings, shown in 1943; Coast Guard series, on view at the Museum of Modern Art in New York and later in other places, including the Art Institute of Chicago; "War," a series of fourteen paintings relating to experiences in World War II, first shown in New York in 1947; Hillside Hospital series, eleven paintings, exhibited in 1950. He also made the illustrations for *One Way Ticket*, by Langston Hughes, published in 1948. Commissioned by *Fortune* magazine, he traveled in the South in 1947.

The work of Jacob Lawrence forms a part of the collections of the Metropolitan

Museum of Art, Museum of Modern Art, and Whitney Museum of American Art in New York; Phillips Collection, Washington, D.C.; Portland (Oregon) Art Museum; Museum of the Rhode Island School of Design in Providence; Worcester Museum of Art; Brooklyn Museum; Wichita (Kansas) Art Museum; Albright Art Gallery, Buffalo, New York; American Academy of Arts and Letters, New York; Alabama Polytechnic Institute; Atlanta University; Howard University, Washington, D.C.; the Universities of Arizona, Georgia, and Nebraska; International Business Machines Corporation; Container Corporation of America; the Miller Company; and the Museum of Modern Art at São Paulo, Brazil. He lives in New York City.

LEBRUN, Rico (Federico). *Dying Steer*, 42 x 73½, casein and oil glazes on paper on plywood, 1958. (Jacques Seligmann and Co., Inc.) Plate 112

Lebrun was born in Naples, Italy, in 1900, and attended night classes at the Naples Academy of Arts. In 1924 he came to New York as the representative of a Neapolitan factory which made stained glass. He has painted frescoes for the New York City Post Office Annex. His wide experience as a teacher includes being an instructor at the Art Students League of New York, 1936-1937; Chouinard Art Institute, 1938-1939; Walt Disney Studios, 1940; Newcomb Art School, 1942-1943; Colorado Springs Fine Arts Center, 1945; Jepson Art Institute, 1947-1950; and the Instituto Allende in Mexico, 1953-1954.

Lebrun was also artist in residence at the Santa Barbara Museum of Art in 1945-1946; lecturer at the same institution in 1946; director of the Jepson Art Institute, 1951-1952; and taught at both the University of California at Los Angeles summer school and the Yale University summer school at Norfolk, Connecticut, in 1956. He was at the Yale University Art School during the academic year 1958-1959.

Lebrun was awarded a Guggenheim fellowship in 1935-1936, which was renewed for 1937-1938. Prizes were won at the Art Institute of Chicago, 1947; Los Angeles County Museum, 1948; University of Illinois (purchase prize), 1949; Metropolitan Museum of Art, 1950; American Academy of Arts and Letters, 1952; and a gold medal at the Pennsylvania Academy of the Fine Arts in 1953. His work has been exhibited widely in the United States and formed a part of the biennial show in Venice in 1950 and the exhibitions in São Paulo, Brazil, in 1953 and 1955. He was also represented in Toronto in 1949.

His work forms part of the permanent collections of the Metropolitan Museum of Art, Museum of Modern Art, and Whitney Museum of American Art in New York; Museum of Fine Arts in Boston; Fogg Museum of Art, Harvard University, Cambridge, Massachusetts; Columbus (Ohio) Gallery of Fine Arts; Rhode Island School of Design in Providence; St. Paul (Minnesota) Gallery and School of Art; William Rockhill Nelson Gallery of Art in Kansas City, Missouri; M. H. De Young Memorial Museum in San Francisco; Los Angeles County Museum; Santa Barbara (California) Museum of Art; Munson-Williams-Proctor Institute at Utica, New York; Universities of Hawaii, Illinois, and Nebraska; and Encyclopaedia Britannica. He lives in Los Angeles.

LEVI, Julian, *Poseidon*, 60 x 48, oil on masonite, 1958. (Nordness Gallery.) Plate 17

"I really have no comment to make concerning *Poseidon* which the picture itself cannot make more forcibly (I hope). Well, I should lift the veil a little by saying

that it is another and perhaps oblique approach to my recurrent theme—the sea. Obviously I am no longer interested in so-called mood interpretations; my hope is only to convey some of the impact of the residual sensations (mostly visual), and classical mythology seems a convenient handle. I've been kicking these ideas around during the past few years in various guises, shifting the language from time to time—on occasion it is *Xeptune* and sometimes it is just plain *Night on Montauk*.

"As for my notions on education: I've been teaching (if you can call it that) at the Art Students League and at the New School for Social Research since 1945 and I've become increasingly convinced that art is self-taught. The so-called teacher at his best functions as a coach, an agitator, a goad. He is a colleague of greater experience and maturity, a transmitter of traditions, a link in the continuity between generations, sometimes a pioneer and sometimes a conciliator.

"In answer to your question about the value of academic courses, I don't feel that art history, literature, philosophy, etc., are of direct concern to the creative artist, although I see no advantage in the completely unadorned mind. Artists afflicted with intellectual curiosity will undoubtedly gratefully accept without systematic, formalized education. A well-groomed intuition is of inestimable value.

"The thing to be feared above all else is the illusion that the successful completion of a standardized curriculum, sanctified by a degree, is the equivalent of the kind of excellence that can be achieved only by sublime concentration and profound wrestling with major problems on the workshop level.

"Don't get me wrong—I know that the discipline of academic training is indispensable for art historians, teachers, lecturers, museum administrators, etc. Without wishing to seem metaphysical, I want to state the proposition that the creative artist draws on a source deeper and remote from the curricula of schools, however excellent, and in my opinion, there is no other path."

Julian Levi was born in New York City in 1900. He studied at the Pennsylvania Academy of the Fine Arts and in France and Italy. He works in oil, gouache, casein, and lithography. Among honors and awards are a Cresson traveling scholarship from the Pennsylvania Academy of the Fine Arts in 1919 and honorable mention at the same institution in 1944; prizes at the Art Institute of Chicago in 1942 and 1944; prizes at the National Academy of Design and Pepsi-Cola show in 1945, and honorable mention at the Carnegie Institute in the same year; a prize at the Virginia Museum of Fine Arts in 1946; purchase prize at the University of Illinois in 1948; and a prize in the invited exhibits at the New York State Fair in 1958.

A fellowship prize was awarded him at the Pennsylvania Academy of the Fine Arts in 1952, and he became a grantee of the American Institute of Arts and Letters in 1955. He has exhibited widely in the United States in the last two decades, was represented in the Salon d'Automne in Paris in 1920, and in the biennial show in Venice in 1948. He teaches at the Art Students League of New York and the New School for Social Research. During the summers of 1951 and 1952 he also taught at Columbia University and in 1953 at the summer session of Montana State University.

Work by Levi forms part of the permanent collections of the Metropolitan Museum of Art, Whitney Museum of American Art, and the Museum of Modern Art in New York; Springfield (Massachusetts) Museum of Fine Arts; Albright Art Gallery, Buffalo, New York; Art Institute of Chicago; Toledo (Ohio) Museum of Art; Art Museum of the New Britain (Connecticut) Institute; Pennsylvania Academy of the Fine Arts; Newark (New Jersey) Museum Association; Walker Art Center,

Minneapolis, Minnesota; William Rockhill Nelson Gallery of Art, Kansas City, Missouri; the Universities of Arizona, Georgia, Illinois, and Nebraska; Cranbrook Academy of Art, Bloomfield Hills, Michigan; Santa Barbara (California) Museum of Art; Norton Gallery, West Palm Beach, Florida; Butler Institute of American Art, Youngstown, Ohio; the Detroit Institute of Arts; Michigan State University; and Encyclopaedia Britannica. He lives in New York City and East Hampton, New York.

LEVINE, Jack, *The Black Freighter*, 35 x 40, oil on canvas, 1958. Lent by Mr. and Mrs. Roy R. Neuberger. (The Alan Gallery.) Plate 61

Jack Levine commented for the catalogue of the University of Illinois Exhibition of Contemporary American Painting and Sculpture for 1957.

Jack Levine was born in Boston, Massachusetts, in 1915, and lived there until 1942. Following a tour of duty with the Army he took up residence in New York City. At the age of fourteen he started painting as a pupil and protégé of Denman Ross at Harvard University. Awards include the second purchase prize in the Artists for Victory show at the Metropolitan Museum of Art in New York in 1942; a Guggenheim fellowship in 1946 and 1947; an award from the American Academy of Arts and Letters in 1946 and second prize at the Carnegie Institute in the same year; third prize at the Corcoran Gallery of Art in 1947; and a medal at the Pennsylvania Academy of the Fine Arts in 1948. He has been made a member of the American Academy of Arts and Sciences in Boston and of the National Institute of Arts and Letters in New York. In 1956 Colby College in Maine awarded him a D.F.A. degree, and in 1959 he won second prize at the Corcoran Gallery in Washington, D.C.

His work has been exhibited widely (Carnegie Institute, Whitney Museum of American Art, Art Institute of Chicago, for instance) and was the subject of a retrospective show at the Institute of Contemporary Art in Boston in 1953 and the Whitney Museum of American Art in New York in 1955. In 1957 he was visiting artist at the Festival of Contemporary Art at the University of Illinois.

Collections where his work is represented include the Art Institute of Chicago; Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Museum of Fine Arts in Boston; Brooklyn Museum; Fogg Art Museum, Harvard University, Cambridge, Massachusetts; Metropolitan Museum of Art, Museum of Modern Art, and Whitney Museum of American Art in New York; Phillips Collection, Washington, D.C.; Portland (Oregon) Art Association; Walker Art Center in Minneapolis, Minnesota; Santa Barbara (California) Museum of Art; the Universities of Arizona, Kansas, Nebraska, and Oklahoma; Jewish Theological Seminary; Encyclopaedia Britannica; and International Business Machines Corporation. He lives in New York City.

LIPCHITZ, Jacques, *Sketch for "Enterprise,"* 29½ high, bronze, 1953. (Fine Arts Associates.) Plate 70

For statements by Lipchitz the reader is referred to Henry R. Hope, *The Sculpture of Jacques Lipchitz* (New York: Museum of Modern Art, 1954).

Jacques Lipchitz was born in Druskienikī, Lithuania, in 1891. Disinclined to follow the example of his father and study engineering, he went to Paris in 1909 and studied at the École des Beaux-Arts, Académie Julian, and elsewhere, "acquired a wide knowledge of art — especially primitive," and began collecting. He traveled in Europe, became a friend of Diego Rivera and Juan Gris, and lived in various

places in France until coming to the United States in 1911. After a visit of seven months in Paris in 1946, he decided to return permanently to America.

Lipchitz's first one-man exhibition took place in Paris in 1920. Since then there have been more in Paris, one in Brussels, and several in New York and elsewhere in the United States. The biennial show at Venice in 1952 included twenty-two works by Lipchitz. His work has also been widely shown in group exhibitions.

As early as 1922 Dr. Albert C. Barnes purchased several examples of Lipchitz's work and commissioned five reliefs for the exterior of the Barnes Foundation in Merion, Pennsylvania. The *Prometheus*, commissioned for the Paris World's Fair of 1937, was awarded a gold medal; in 1943 he began work on the monumental *Prometheus Strangling the Culture* for the Ministry of Education and Health building in Rio de Janeiro. Models for the work at Assy (commissioned in 1946) and Fairmont Park, Philadelphia (commissioned in 1951), were destroyed in a fire in 1952 but taken in hand again the next year. Among collections where Lipchitz's work may be seen are those of the Museum of Modern Art, Whitney Museum of American Art, and the Jewish Museum in New York; Albright Art Gallery, Buffalo, New York; Philadelphia Museum of Art; Virginia Museum of Fine Arts; Yale University, New Haven, Connecticut; Smith College, Northampton, Massachusetts; and Wellesley College in Wellesley, Massachusetts. He lives in Hastings-on-Hudson, New York.

LIPTON, Seymour, *Knight*, 40 high, nickel silver on monel metal, 1957.
(Betty Parsons Gallery.) Plate 47

"*Knight* is one of a varied series of human figure images that has been done in recent years. It presents the challenge of the 'hero.' In every man there is a hero struggling to emerge. He is the result of the turmoils of good and evil, beauty and ugliness, love and hate, life and death, etc.

"*Knight* is one of many possible aspects of the concept of the hero in the processes of reality. For me, the hero image never fully resolves the struggle for absolute unity, but is immersed in an ambiguous unity which is an organic totality of varied polarities.

"The tensions around the basic polarity of art, namely nature on the one hand and the invented form on the other, is the final irony."

Seymour Lipton was born in New York City in 1903. He studied at City College and Columbia University, from which he was graduated in 1927. He is self-taught as an artist. He taught sculpture at the Cooper Union Art School from 1945 to 1946, at the New Jersey State Teachers College, and is at present teaching at the New School for Social Research in New York.

He has had ten or more one-man shows, including his representing the United States at the biennial exhibition at Venice in 1958, and has shown his works at many museums and the like, among them the Museum of Modern Art in New York, Art Institute of Chicago, San Francisco Museum of Art, Brooklyn Museum, Jewish Museum, Musée d'Art Moderne in Paris, Tate Gallery in London, in Barcelona, Belgrade, Frankfurt, and the Far East, the biennial at São Paulo in 1957, and the United States and International pavilions at the Brussels World's Fair of 1957.

There have been commissions from Temple Israel, Tulsa (three pieces), Temple Beth-El, Gary (five works), the Manufacturers Trust Company in New York City, Inland Steel in Chicago, and the Franklin Institute in Philadelphia.

Lipton's work forms part of the collections of the Museum of Modern Art,

Whitney Museum of American Art, and Metropolitan Museum of Art in New York City; Albright Art Gallery in Buffalo, New York; Santa Barbara (California) Museum of Art; Munson-Williams-Proctor Institute in Utica, New York; Yale University, New Haven, Connecticut; Brooklyn Museum; Wadsworth Atheneum, Hartford, Connecticut; Des Moines (Iowa) Museum of Art; and the museum in Tel-Aviv, Israel. He lives in New York City.

LOCKWOOD, (John) Ward, *Restrained Flow*, 50 x 69, polymer tempera, 1958. Lent by the artist. Plate 123

"In each of my paintings, *Restrained Flow* among them, I would give you now a picture of no one stream but a part of all the livening brooks and rivers I have known; of no single garden but the essence of the flowers and foliage I envision; of no isolated stone but of all the lichen-figured rocks I have held in my own hands; of no named Indian 'dance' but of the earthiness, the magic, the color, and inimitable rhythms of such ceremonies that have often thrilled me; of no small fragment of the world I see about me but something of the mountains, plains, the seas, and shores of my experience; of no detached symphonic work but of the sounds and chords of those reverberating in my memory; of no swift jet whose vapor trails white-line the sky but of the mysteries of space and time that it suggests.

"I wish to paint poems for you, not to tell stories to you."

"I have never known a fine artist who was not a well educated human being. Some have had one or more academic degrees, others none. A few have had only the barest minimum of formal education. Such people are naturally endowed with curious and inquiring minds. They search for and acquire wide knowledge.

"In all probability, however, a broad, liberal education can be acquired more efficiently and thoroughly in the formalized courses of our schools and colleges."

"At the college level, certainly, the young artist's training should include courses in history, literature, philosophy, some science, foreign language, etc., together with courses in compositional form and space, painting, sculpture, etc. (It should be noted that who teaches what subject and how is a very important factor in the choice of desirable courses — a consideration which presents the greatest difficulty in formal scheduling!) The increasingly vast amount of desirable knowledge at the finger tips of the young artist while in college tempts the educator to lengthen the required curriculum.

"I am opposed to lengthening the college program and thereby graduating the young artist at a more advanced age. I would start his art training more intensively at the junior level in high school. All of the art courses ordinarily taught in the first two years of college (as well as many college academic courses) could be comprehended and assimilated by the talented student of 16 to 17 years of age — provided his teachers were capable. This presents an educational problem of great importance. In some way we should be able to recognize exceptional talent by the end of the first two or three years in high school. One might even hope that the necessary ingredient of an unquenchable urge to create artistically might be discerned in the young individual whose appropriate specialized training would then follow. Could such an early training program under qualified artist-teachers be instituted, a formidable forward step in the training of artists would be made.

"In the foregoing paragraph I mentioned 'capable teachers' of art. I refer here to artist-teachers. A good teacher of painting should be a good painter. Good teaching

is 'live' teaching. 'Live' teaching of painting, for example, can only continue when the artist-teacher is allowed ample time for his own painting, research, exploration, and contemplation. This would indeed require shorter teaching loads, particularly at the high school level, but it is a basic consideration for the improvement of the young artist's education. Furthermore, fewer 'educational methods' courses should be required of such teachers. If a person has the inventive capabilities required of a good painter, he can be counted upon to invent plenty of ways — and probably new and better ones — to instruct and inspire his students.

"Apparently an increasing number of college art departments are requiring Ph.D. degrees of practice painting or sculpture teachers. This is a devastating error and, if the practice is allowed to spread, will destroy the 'live' teaching of art by artist-teachers which has had such beneficial results over the past fifteen or twenty years. A doctorate in History of Art? Yes. A Ph.D. in Practice of Art? No. For the history of Art is a scholarly pursuit, the practice of Art a creative one. A natural and irreconcilable polarity here exists which cannot be denied. Any attempt to abolish it will result in the dilution of the Ph.D. and the weakening of creative accomplishment. To stop this disastrous trend is of utmost importance to all who are striving to improve the training and education of artists!"

Ward Lockwood was born in Atchison, Kansas, in 1894. He studied at the University of Kansas, Pennsylvania Academy of the Fine Arts, and in France, both independently and at the Académie Ranson in Paris. Formerly on the staff of the University of Texas, he has been a professor of art at the University of California at Berkeley since 1949. (On leave of absence from the University of California, he was visiting professor and artist-in-residence at the University of Kansas, Lawrence, Kansas, during the winter of 1957-58.) Lockwood has had over thirty-five one-man exhibitions, and has exhibited in many places in America and in Paris. He won a prize in water color at the eleventh international exhibition at the Art Institute of Chicago in 1931; a purchase prize for the same medium at the first annual exhibition of western water color painting at San Francisco in 1932; honorable mention at the Denver Art Museum in the same year; a prize in the Midwestern Artists exhibition at Kansas City, Missouri, in 1937; first water color prize at the Texas Fine Arts association show in 1946; another prize for water color at the M. H. De Young Memorial Museum in San Francisco in 1950; and a \$500 purchase prize at the San Francisco Art Festival in the same year. In 1956 the University of Kansas gave him a Distinguished Service Citation, and 1957 brought a purchase prize from the San Francisco Art Association. He painted murals for the Taos (New Mexico) county courthouse in 1933; for the Colorado Springs (Colorado) Fine Arts Center, 1934; the post office building in Wichita, Kansas, in 1935 and the Post Office Department building in Washington, D.C., the next year, both the result of having won in government-sponsored competitions; the post office and courthouse building, Lexington, Kentucky, 1937; and post office buildings at Edinburg, Texas, in 1939 and Hamilton, Texas, in 1942. Paintings by Ward Lockwood form part of the permanent collection of the Whitney Museum of American Art in New York; Pennsylvania Academy of the Fine Arts; Denver (Colorado) Art Museum; California Palace of the Legion of Honor, San Francisco; Phillips Collection, Washington, D.C.; Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Dallas (Texas) Museum of Fine Arts; Iowa State College at Ames, Iowa; Baker University at Baldwin, Kansas; the Wilmington (Delaware) Society of the Fine Arts; the Santa Barbara (California) Museum of Art; McNay Museum of Art, San Antonio, Texas; Baltimore (Maryland)

Museum of Art; City of San Francisco; San Francisco Art Association; Kansas State College, Manhattan, Kansas; and Kansas University. He lives in Lafayette, California, and Ranchos de Taos, New Mexico.

LUNDEBERG, Helen. *The Lonely Ways*, 20 x 36, oil on canvas, 1958. Lent by the artist. Plate 92

"*The Lonely Ways* is one of a series, painted last year [1958], of interiors in which flat areas of strong light and shadow have the multiple function of creating formal order, space, and mood. The network of roads (or waterways, if you like), variations of which appear in several of my recent paintings, was suggested to me by some tiny pen drawings made while waiting in a room overlooking a park. Not much is left of the park view: as the vista widened and lengthened the trees disappeared altogether. This metamorphosis is rather typical of my inspirations from 'nature.' In general, my aim in painting, as stated in earlier numbers of this catalogue, is the absolute fusion of formal and subjective elements for lyric unity."

Helen Lundeberg was born in Chicago in 1908. Since 1912 she has lived in California, where she studied with Lorser Feitelson, who is now her husband. Her paintings have been exhibited across the country. Among awards are a purchase prize at Chaffee College, Ontario, California, in 1949, and the first purchase award of \$1,000 at the June show of the Los Angeles County Museum in 1950 for her *Spring*, which was exhibited at the University of Illinois earlier in the same year. In 1957 her *Selma* was given a prize award at the Los Angeles County Museum. Among museums and private collections where her work has found a place are the San Francisco Museum of Art; Four Arts Society of West Palm Beach, Florida; Chaffee College; and the Los Angeles County Museum. She lives in Los Angeles, California.

MANSO, Leo. *Horizons*, 40 x 60, oil on canvas, 1958. (Grand Central Moderns.)

"*Horizons* is a favorite of mine because of its particular personal meaning to me — it is bound up with the double experience of an intense reaction to nature and transformation thru struggle for plastic unity.

"I have come increasingly to the conviction that art without profound motivation is impossible; that form without content to direct it is an aimless, foundering morass. A work must have within it the psychological force of content in order to be convincing. I mean *content* in contradistinction to *subject* . . .

"Only through the chain reaction of feeling, concept, impulse, judgment, and perhaps (ultimately), resolution can a work achieve that significance desired by the artist."

As to the education of the artist, Manso feels that it should be "as broad as possible." He advocates all kinds of drawing and painting, rather than specialized courses in a particular type or subject, and stresses that the artist must have something of value to say through his art.

"Therefore, his education should be comprised of studies in the humanities, i.e., philosophy, all related arts, history, psychology, etc., as basic ground work for a concept of art beyond empiricism. This seed-bed is absolutely necessary for conceptual growth.

"Particularized training should comprise an intensive study of many areas of practical and theoretical art as well as an exposure to a number of artist-teachers of divergent viewpoints.

"Then possibly a period of independent work with intervals of keenest criticism, and ultimately that period of independence, with work and search which is the artist's life.

"This seems to me the path, with this reservation; that true artists seek this knowledge all their lives, and in the end they (artists) are created by the all-compelling urge to give form to their life's experience."

Leo Manso was born in New York City in 1914. He studied at the National Academy of Design and has traveled and worked in Maine, Mexico, and Provincetown, Massachusetts, where he is co-founder of the artists cooperative Gallery 256. His work has been exhibited in national exhibitions in the United States and in Mexico. His *Aspects of the Harbor* was among the purchase prize awards at the University of Illinois in 1951, and in 1952 he was awarded the Grumbacher prize for oil at the Audubon Artists annual exhibition in New York. Two years later his work received a purchase award from Illinois Wesleyan University at Bloomington. He was awarded the Emily Lowe prize for painting at the Audubon Artists show of 1955. Manso's work is represented in many private collections, and, in addition to the places where he has won purchase awards, the Whitney Museum of American Art in New York, the Lichtenstein Museum in Safad, Israel, and Brandeis University in Waltham, Massachusetts.

Leo Manso has lectured at the Museum of Modern Art in New York and at the University of Michigan, Ann Arbor. He taught for five years at Columbia University and at present is associated in a teaching capacity with New York University and the Cooper Union Art School. He lives in New York City.

MARISOL (Marisol Escobar), *Purgatorio*, 17¼ x 18¾, terra cotta relief, 1957. (Leo Castelli Gallery.) Plate 105

Marisol Escobar was born in Paris in 1930 of Venezuelan parentage. She has lived in New York City since 1950 and attended the Hans Hofmann School from 1954-1956. As a sculptor she is self-taught.

Her work has been shown at New York dealers' and at the Festival of Two Worlds at Spoleto, Italy, in 1958. She was also represented in the Humor in Art Exhibition at the Dallas (Texas) Museum of Contemporary Art in 1958 and the Carnegie International show in Pittsburgh during the 1958-1959 season. She prefers to be known merely by her given name, "Marisol." Among those who have examples of her work are Roy Neuberger, Mrs. Henry Epstein, Stanley Marcus, and Mr. and Mrs. Edwin A. Bergman. At the end of 1958 she was in Rome.

MARTYL, *Northern Lights*, 24 x 48, oil on masonite, 1958. (Charles Feingarten Gallery.) Plate 81

"*Northern Lights* is a result of watching an active northern sky last summer for many nights. The experience moved me because of its mysterious force and visual phenomenon. It was inspiring, and my purpose was to organize, or rather articulate, my feelings about my observations.

"Some thoughts on the education of an artist: The experiences, feelings and thoughts of an artist cannot be omitted from his work. To make a work of art, one discovers and explores the possibilities within the self; the search depends upon an inner freedom and inventiveness. There is a kind of search for things from the unconscious which will conform to the conscious intention; this cannot be learned

in school but evolves with total experience in life. Training in schools helps to learn crafts which can be taught, as well as aspects of criticism from the point of view of art history. Though university training may be helpful to some, it may actually hurt others."

Martyl (Mrs. Alexander Langsdorf, Jr.) was born in St. Louis, Missouri. At the age of twelve she studied with Charles Hawthorne in Provincetown, Massachusetts. She majored in the history of art at Washington University in St. Louis and was graduated with a Bachelor of Arts degree. She also studied with her mother, Aimee Schweig, and at the Colorado Springs Fine Arts Center under Arnold Blanch and Boardman Robinson.

She has done murals for the Recorder of Deeds Building in Washington, D.C.; the Russell, Kansas, post office; and the St. Genevieve, Missouri, post office. She has had twenty-three one-man shows in various cities in the United States, including New York, Chicago, and St. Louis. The California Palace of the Legion of Honor in San Francisco honored her with a one-man show during November and December of 1956. She is art editor of the *Bulletin of the Atomic Scientists*.

Her many awards include two from the Kansas City Art Institute, two first awards at the City Art Museum of St. Louis, three awards at the Art Institute of Chicago (including the Logan prize and medal), the Disney purchase award at the Los Angeles County Museum, and a Pepsi-Cola purchase prize. She is represented in a show sponsored by the United States Information Agency which is now (1959) touring museums in France, Holland, and Germany.

Paintings by Martyl are in the permanent collections of the Pennsylvania Academy of the Fine Arts, Los Angeles County Museum, City Art Museum of St. Louis, the Art Institute of Chicago, University of Arizona, Washington University in St. Louis, Illinois State Museum of National History and Art in Springfield, St. Louis Public Library, Pepsi-Cola Corporation, University of Chicago, Chicago Athletic Club, and the Union League Club of Chicago. Many schools and private collectors have acquired her work. She lives in Roselle, Illinois.

MATTA ECHAURREN, Roberto, *L'Enthousiasme du Siècle*, 44 x 57½, oil on canvas, 1958. (Iolas Gallery.) Plate 130

"I want to show the contradictions involved in reality. . . . It is the space created by contradictions, the space of *that* struggle, which interests me as the best picture of our real condition. The fault with most pictures today is that they show an *a priori* freedom from which they have eliminated all contradiction, all resemblance to reality."

"My main preoccupation through the period of *The Vertigo of Eros* (1944) was looking within myself. Suddenly I realized that while trying to do this I was *being* with a horrible crisis in society. My vision of myself was becoming blind for not being made one with the people about me, and I sought to create a new morphology of other within my own field of consciousness." — William Rubin, *Matta*, Vol. 25, No. 1, of the *Museum of Modern Art Bulletin*, New York, 1957, pp. 7 and 9.

Roberto Sebastian Antonio Matta Echaurren was born in Santiago, Chile, in 1912 (according to the source quoted above). He visited in Europe while a child and has "lived and worked in South America, France, Mexico, the United States, Italy, Spain, and England." In 1931 he was graduated from a school of architecture in Santiago, followed by enrollment as an apprentice in the Paris office of Le

Corbusier in 1934 and further travel. He joined the surrealist movement in 1937, began to paint the next year, but did not produce many pictures until about 1944. He immigrated to the United States in 1939 but has traveled and worked in various other countries since that time. It has been pointed out that science has interested Matta and that he has for long been close to the best known spokesman for surrealism, André Breton, whose *Prolegomena to a Third Surrealist Manifesto* (1942) he illustrated.

One-man shows began in the United States in 1940, culminating in 1957 in the retrospective exhibition at the Museum of Modern Art in New York (sent also to the Walker Art Center in Minneapolis and the Institute of Contemporary Art in Boston in 1958), and Matta's work has been seen in many group exhibitions. One of his works received a purchase prize at the University of Illinois in 1951. Among collections where his work is represented are those of the Museum of Modern Art in New York; Baltimore (Maryland) Museum of Art; Wadsworth Atheneum in Hartford Connecticut; Williams College in Williamstown, Massachusetts; City Art Museum of St. Louis; William Rockhill Nelson Gallery of Art in Kansas City, Missouri; and the University of Illinois.

MC CLUSKY, John D., *Clock*, 15½ x 19½, egg tempera on panel, 1958.
(Edwin Hewitt Gallery.) Plate 96

"I experience, in unexpected moments, great delight in a quickened awareness of transcending beauty in the most unusual objects and places. Sometimes it is an old clock ready for the junk heap, a rusty beer can at the roadside, a discarded, weatherbeaten matchfolder, an old piece of rope tossed up on the beach, objects which in their original state are often ugly and offensive, but which with the passage of time are transformed into objects of transcending beauty.

"It is these moments of intense awareness that I seek to capture in my painting, for I can't help but feel that in this day of uncertainty and confusion, a day characterized by lack of faith in anything and everything, we have the need for emphatic statements concerning those values that have remained constant through all time. We don't hear much today about the concern of the artist for beauty. This is what I feel most intensely. This is what I shall paint.

"It is a cliché to suggest that background is absolutely essential for effectiveness in all fields of contemporary life. This is particularly true of the artist. He needs all he can acquire. But it is my personal feeling that this background he does acquire is almost exclusively technological. Too little attention is given to the development of a sound personal philosophy. This can't but produce shallow, ineffective art."

John McClusky was born in 1914. He attended Ohlm's School of Fine Arts in New Haven, Connecticut, from 1933 to 1936 and received the Beaux-Arts award in mural decoration, 1934-1935. He also attended Colgate University (class of 1940). He is now a commercial artist of the New Haven, Connecticut, firm of McClusky and Richards, specialists in package design.

McClusky has exhibited in clubs in New Haven and towns nearby and in the shows of the Connecticut Academy of Fine Arts, where he won a prize in 1955; Connecticut Water Color Society, 1955 and 1957; Silvermine Guild of Artists, Norwalk, Connecticut, winning a prize in 1955 and exhibiting again in 1957. He won a prize at the Boston Arts festival of 1957 and exhibited at the New Haven Arts Festival in 1958. Other shows include exhibitions at dealers' in New York and a show in Spoleto, Italy, in 1958.

MC GARRELL, James, *Rest in Air*, 47 x 58½, oil on canvas, 1958. (Frank Perls Galleries.) Plate 115

The title of this painting is stated to have come from a poem entitled *Roman Fountain* by Louise Bogan.

James McGarrell was born in Indianapolis, Indiana, in 1930. He received his Bachelor of Arts degree from Indiana University in 1953 and his Master of Arts from the University of California at Los Angeles in 1955. The next year was spent in Europe on a Fulbright award. He now teaches at Reed College in Portland, Oregon.

He has had three one-man exhibitions and has also shown his work in an exhibition by artists of Los Angeles and vicinity and in the Carnegie International. In 1957 he received a purchase award at the West Coast Biennial exhibition at the Santa Barbara (California) Museum of Art.

McGarrell's work is in the hands of many private collectors and forms part of the collections of the Brooklyn Museum, San Francisco Museum of Art, and the Santa Barbara (California) Art Museum. He lives in Portland, Oregon.

MC LAUGHLIN, Gerald W., *The Machine*, 51½ x 47½, oil on masonite, 1957. Lent by Mr. and Mrs. Rollin C. Smith, Jr. Plate 52

Gerald McLaughlin was born in Sacramento, California, in 1925. After a tour of duty in the navy he spent three years in college, followed by four years devoted to the study of commercial art at the Chouinard Art Institute in Los Angeles. "Very fortunately, two really superb instructors were available," he continues. "One, Don Graham, taught life classes in a philosophical, 'in depth' manner. The other, William Moore, taught design. He was particularly gifted in his ability to clarify the functions of both intuition and logic as applied to things graphic."

After finishing at Chouinard, McLaughlin found employment at the Leo Burnett advertising agency in Chicago. During weekends and evenings he painted, however, because "Painting seems to offer a deep satisfaction that is both egocentric and, paradoxically, spiritual. It is egocentric because it gives the individual a unique opportunity to create and manipulate a world that is absolutely subject to his will. It is spiritual because one very often feels that a power outside himself has taken a hand in the work."

"I've painted with serious intent for five or six years now, this being just long enough to learn that art and mystery seem to be very much related. Please forgive me if I do not offer notions about meaning in painting. I just don't know what it is. However, it is a pleasure trying to paint."

He lives in New York City now, hoping that "art will become a full-time rather than a part-time occupation in a few years."

MEITZLER, Neil, *Edge of Evening*, 40 x 48, casein on rice paper, 1958. Lent by the artist. Plate 117

"Art today is self-conscious, looking at itself rather than trying to mirror nature. Each form thinks it is different, or at least hopes to be different from all its contemporaries; however in so doing it lumps itself together with that great mass which in a short time will be forgotten as we forget last year's cars or style of dress. The world is changing too rapidly to try to keep up. If the surface art of our time is the

reflection of the world in which we live, I prefer to withdraw and find a quieter place where I may observe the soul of a flower which time has not, and will not, change."

Neil Meitzler was born in Pueblo, Colorado, in 1930. At the age of five years he was taken to a rural area in the Pacific Northwest. He is largely self-taught in art, and does not believe that art can be taught on an academic level. He writes, "My early ideas of art were formed by books and directly from nature, for as a child I was greatly impressed with the natural beauty of the Northwest, which in many places remains still fresh and untouched. In my art I recorded what I saw in nature in the simplest, most direct terms possible. While my evenings were filled with painting, the days were occupied with work in my parents' greenhouses; planting seeds, pulling weeds, and transplanting flowers. My childhood was made rich by this intimate contact with nature, and if I should never see another tree or blade of grass, that which I remember would be inspiration enough for a life-time of painting.

"In 1954 I met and studied with Kenneth Callahan in Seattle, Washington. This was my first contact with the professional art world, and I profited much from knowing him and other artists of the Northwest. In 1955 I made a trip to New York and was able to spend time in museums, gaining from direct contact with the work of the great artists of the past. One painting at the Frick Museum made a profound impression upon me—Giovanni Bellini's 'St. Frances in Ecstasy.' I still consider it the greatest painting I have ever seen."

Meitzler has had one-man shows in Seattle and Portland, Oregon, and won first prize in oils in the Boeing annual show of 1953 and the Baker award at the Seattle Art Museum in 1958. His works are represented in private collections on the West Coast and in New York and in the collections of the Seattle (Washington) Art Museum. He lives in Seattle.

MIDDLETON, Samuel, *Collage No. 41*, 23½ x 33½, collage, 1958. (Contemporary Arts, Inc.) Plate 113

"I have extended the scope of collages to new frontiers. Using paper prepared by dyeing, bleaching and selecting in the same way that a painter builds his palette of paints, collages have become an equivalent of painting. The actual, functional relationship between collage and oil painting is still to be investigated. My work in collage is being recognized, and I am faced with the need and the challenge to grow more fully.

"Painters often use collage as a technical aid or as a phase of their work, as e.g., the early collages pre-dating cubism. I see the possibility of using collage and paint as related endeavors. The fluidity that is part of working in collage should show direct paths into paintings. For the things which one should especially avoid are a methodical completeness in delineation and colouring, extreme carefulness, extreme detail and the display of skill and finish."

Samuel Middleton was born in New York City. As an artist he is entirely self-taught. By working enroute he obtained passage for visits to Europe, Japan, North Africa, and South America. He has had four one-man shows, one of them in Mexico City, and his work has appeared in exhibitions at the Whitney Museum of American Art, Corcoran Gallery of Art, Provincetown Arts Festival, New York City Center, and in many others.

Middleton was awarded an Instituto Allende scholarship in 1956 and worked for two years in Mexico. He has also received a Koinonia scholarship, 1957.

MINTZ, Raymond C., *Window*, 54 x 37, oil on canvas, 1957. (Frank K. M. Rehn, Inc.) Plate 58

"As for the *Window*, the painting was completed in the fall of 1957. The landscape, or window, section of the painting is related to the landscapes that were done the preceding year in France.

"With reference to . . . the academic training of the artist, may I state briefly: More emphasis should be placed on the importance that work — just physical labor — plays in the making of a painting. The work consisting of the thorough knowledge and application of any of the various methods and techniques used in the handling of any given media — i.e., under-painting, glazes, grounds, etc., when using oil, for example. Also, in as full a study and complete an understanding as is possible to attain of the basic character of all subject material. But primarily it consists of the time-consuming and, in a large measure, uninspired labor necessary in applying the paint without accident, after all the preliminary steps have been taken."

Raymond Mintz was born in Clifton, New Jersey, in 1925. His formal training in art consisted of a year (1946-1947) at the Newark (New Jersey) School of Fine and Industrial Art and a few months in 1947-1948 at the California College of Arts and Crafts in Oakland, followed by work in France at Fontainebleau and at the Académie de la Grande Chaumière in Paris from 1948 to 1950. Mintz also spent the year 1956 working in France.

There have been one-man shows in New York and participation in group shows in Paris and, beginning in 1950, in the United States (Metropolitan Museum of Art, Museum of Modern Art in New York, and University of Illinois, for instance). He was awarded a purchase prize at the California Palace of the Legion of Honor at San Francisco. Among private collectors who own examples of Mintz's work are Stephen Clark, Nelson Rockefeller, and Mrs. Andrew Mellon. He lives in Clifton, New Jersey.

MOLLER, Hans, *Station of the Cross*, 60 x 48, oil on canvas, 1958. (Fine Arts Associates.) Plate 1

Hans Moller made some succinct comments for the catalogue of the University of Illinois Exhibition of Contemporary American Painting and Sculpture for 1955.

He was born in Wuppertal-Barmen, Germany, in 1905, and studied art in his native country. Since 1942 he has had at least seventeen one-man exhibitions — eleven in New York, one in St. Louis, two in Georgia (Macon and Atlanta), one in Chicago, one in Ann Arbor, Michigan (University of Michigan), and a retrospective exhibition at Leetes Island, Connecticut, in 1955. His work has also appeared in well-known group exhibitions in the United States on many occasions, for instance, those at the Pennsylvania Academy of the Fine Arts, Art Institute of Chicago, Corcoran Gallery of Art, Whitney Museum of American Art, and University of Illinois. Moller's paintings have been shown also in France, Germany, and Japan. He was an instructor at the Cooper Union Art School in New York from 1944 to 1951.

Among marks of distinction are an award from the Art Directors Club of New York in 1944 and again in 1955; honorable mention at the Corcoran Gallery of Art in Washington, D.C., in 1949; honorable mention in a show of lithographs at the Print Club in Philadelphia in 1951; an award from the Art Directors Club of Philadelphia in 1954. Moller's work is represented in the collections of the Museum of Modern Art, Whitney Museum of American Art, and the Brooklyn Museum in New York; Pennsylvania Academy of the Fine Arts in Philadelphia; Phillips Collection in Wash-

ington, D.C.; Society of the Four Arts, Palm Beach, Florida; Detroit Institute of Arts; Walker Art Center in Minneapolis, Minnesota; the University of Georgia; and in private collections. He lives in New York City.

MORRIS, Carl, *Autumn Migration*, 48 x 40, oil on canvas, 1958. Lent by Mr. and Mrs. Thomas Coad. (Kraushaar Galleries.) Plate 24

Concerning *Autumn Migration* Carl Morris writes, "Within the canvas the light and atmosphere have become the strongest structure of content. The battle has been, and still is, to keep the light *within* the subject rather than *on* it, to realize an inner glow rather than a surface-reflected light."

Carl Morris was born in Yorba Linda, California, in 1911. He studied at the Art Institute of Chicago from 1931 to 1933; in Vienna (Kunstgewerbeschule, 1933-1934; Akademie der Bildenden Künste, 1934-1935); and in Paris, 1935-1936, on an Institute of International Education fellowship. Then came teaching at the Art Institute of Chicago, followed by the directorship of the Spokane Art Center in 1938-1939. He executed a mural in the Eugene, Oregon, post office in 1941, the result of a competition sponsored by the U.S. Treasury Department. The year 1946 brought three awards: Bremner prize at the San Francisco Museum of Art, Fuller award at the Seattle Art Museum, and a purchase award at the Denver Art Museum. Two years later came a bronze award from Pepsi-Cola, the Phelan award in 1950, a purchase award from Stanford University in 1956, and a purchase prize from the University of Illinois in 1957.

Morris' works have been exhibited widely in outstanding shows in America and in 1955 in São Paulo and Rio de Janeiro. His paintings formed part of an exhibition held in Rome in 1957 and 1958 by the Rome-New York Art Foundation. He was also represented in the show entitled "Capolavori del Museo Guggenheim di New York" which was circulated in Italy in 1958. There have also been sixteen one-man shows since 1940. Among institutions which own examples of his work are the Seattle (Washington) Art Museum; Portland (Oregon) Art Museum; San Francisco Museum of Art; Denver Art Museum; Walker Art Center in Minneapolis, Minnesota; Solomon R. Guggenheim Museum in New York City; Munson-Williams-Proctor Institute, Utica, New York; California Palace of the Legion of Honor in San Francisco; Santa Barbara (California) Museum of Art; Reed College in Portland, Oregon; Mills College in Oakland, California; Stanford University, Palo Alto, California; and the Universities of Oregon, Illinois, and Colorado. He is also represented in the collection of Walter P. Chrysler, Jr. Morris has lived in Portland, Oregon, since 1941.

MORRIS, George L. K., *Pursuit in Depth*, 62 x 52, oil on canvas, 1957. (The Alan Gallery.) Plate 46

George L. K. Morris commented for the catalogue of the University of Illinois Exhibition of Contemporary American Painting and Sculpture in 1953.

He was born in New York City in 1905 and received his Bachelor of Arts degree from Yale University. He also studied at the Yale School of the Fine Arts, at the Art Students League of New York, and at the Académie Moderne in Paris. From 1936 to 1943 Morris was editor of the *Partisan Review* and was in 1953 American editor for *Art d'Aujourd'hui* (published in Paris) and president of American Abstract Artists. From 1933 to 1940 he was a member of the advisory committee of the Museum of

Modern Art in New York, and filled the position of U.S. painting delegate to the UNESCO conference in Venice in 1952. He has lectured on American art in Paris, London, Vienna, Rome, Milan, Athens, and Istanbul. In 1952 he was in France.

Morris' works have been seen in one-man shows since 1935 and in group exhibitions in various institutions, among them the Whitney Museum of American Art, 1938-1946; Carnegie Institute, 1944-1956; and Pennsylvania Academy of the Fine Arts.

Among institutions which own examples of Morris' work are the Wichita (Kansas) Art Museum; Pennsylvania Academy of the Fine Arts; Metropolitan Museum of Art and the Whitney Museum of American Art in New York; Philadelphia Museum of Art; Phillips Collection in Washington, D.C.; Yale University Art Gallery, New Haven, Connecticut; the Berkshire Museum, Pittsfield, Massachusetts; University of Georgia; Encyclopaedia Britannica; and International Business Machines Corporation. He lives in New York City.

MOY, Seong. *Recipe for Bouillabaisse*, 40 x 50, oil on canvas, 1957. (Grand Central Moderns.) Plate 116

"Bouillabaisse is an exciting sea-food dish, and the theme is no less exciting for a painting. Somewhere, one finds clams, lobsters, fishes, etc.; even the cook is there. Its beginning was not the same nor did it contain any of its final forms, colors and objects. It is only through the creative process in the act of painting that the final conclusion can be arrived at, much like traveling in a strange land where forms and shapes emerge, to be accepted or rejected. For myself, each painting goes through the same pains and joys. There is no one sure way of painting. Each work must require and demand its own end. The constant challenge to transpose any given idea or theme into a pictorial image is of utmost importance.

"*Recipe for Bouillabaisse* is only one of those journeys and it encompasses much involvement for the conclusion of its final statement. In the light of this, one can't discard the human aspect, for it has always been my aim to resolve all that is interesting and profound for me. It makes very little difference if the subject be minor or major, but what is important is that the concept must have the highest level of esthetic dignity. One encounters so many endless experiences within ourselves that I feel surely so simple a theme as *Recipe for Bouillabaisse* must be prepared well and with love. Otherwise one shouldn't partake of it."

Seong Moy was born in Canton, China, in 1921. Ten years later he came to the United States of America and lived in St. Paul, Minnesota, until 1940. From 1936 to 1940 he studied at the St. Paul Gallery and School of Art under Cameron Booth and W. F. Ryan. During the years 1941-1942 he studied on scholarships with Hans Hofmann at Hofmann's school in New York and at the Art Students League of New York under Vaclav Vytlacil and Will Barnet. Moy served as photographer for the United States Air Forces in the China-Burma-India theater during World War II. Having returned to civilian life he studied on a fellowship at Atelier 17 with W. S. Hayter, 1948-1950, and received a fellowship from the John H. Whitney Foundation in 1950-1951. He was the holder of a Guggenheim fellowship in 1955-1956.

His teaching experience includes work at the University of Minnesota in 1950; Indiana University, 1952-1953; visiting artist at Smith College, Northampton, Massachusetts, 1954-1955; and visiting artist at Vassar College during January and February 1955. In 1957 he was associated with the Columbia University in the area of painting.

He has also conducted his own summer school of painting and graphic arts in Provincetown since 1954 and has taught at the Cooper Union art school since 1955. New York City is his home address.

Among prizes are first prize for water color in the Midwest Art Annual Exhibition at the Minneapolis Institute of Arts in 1939, first prize in etching in the 1918 show at the Print Club, Philadelphia, an award for oils at the exhibition of American art at the Art Institute of Chicago in 1951, and a purchase award for a color woodcut in a show of prints at the Brooklyn Museum in 1953. He has exhibited in many group shows and has had eleven one-man shows since 1943. His work is represented in the collections of the Metropolitan Museum of Art, Whitney Museum of American Art, Museum of Modern Art, and Brooklyn Museum in New York; New York Public Library; Pennsylvania Academy of the Fine Arts; Library of Congress; Smithsonian Institution; Worcester Massachusetts Art Museum; Brooks Museum, Memphis, Tennessee; Baltimore Museum; and institutions where he has taught, as well as in private collections.

MOYER, Roy, *Eight Leaves*, 30 x 24, oil on canvas, 1958. (Contemporaries Gallery.)

"The education required by a painter is the education required for becoming a man. Since painting is the expression of a person, an artist should be a *real* person.

"I don't think this can be learned in any one way. Some people are made aware of life through art, some through personal relations, some through tragedy, and, I suppose, some through schooling.

"A teacher of painting can teach tricks, or he can teach you how *he* paints; but he cannot teach you how *you* should paint, unless he knows you better than you know yourself. A teacher must know how each student receives his experiences before he can teach him how to convey them. In the end, painting reveals the painter.

"I try to avoid mannerisms; I want to be honest and natural. By 'natural' I mean what is natural to *me*. So I try in painting to know myself better.

"To learn to know myself, to learn through trial and error by what procedure I paint best, and to learn to free myself from hatred are the only disciplines I have in painting.

"I say 'to free myself from hatred' because I can paint only what I love."

Roy Moyer was born in Allentown, Pennsylvania, in 1921. He first studied for a career in music, and attended Columbia University and the University of Oslo. Later he received his Master of Arts degree in English literature and had three years of graduate study in the fine arts at Columbia University. Moyer has also spent seven years in travel and study in Europe and the Near East. From 1953 to 1955 he was lecturer in the history of art at the University of Toronto, and is at present the assistant director of the American Federation of Arts.

In painting he is mostly self-taught. He has had a one-man show in Salonica, Greece, in 1949 and another in New York City in 1958.

The present show at the University of Illinois is the first group exhibition in which Roy Moyer's work has appeared.

Works by Moyer are to be found in numerous private collections in France, England, Canada, Greece, and the United States. He lives in New York City.

NANGERONI, Carlo. *Picnic*, 25 x 48, plaster and oil on canvas and board, 1956. (Meltzer Gallery.) Plate 93

"I still believe in an art training that is a full education, with such courses as art history, history, literature, etc. Although this may represent a dangerous source of inhibitions, I am still of the opinion that an artist has to be, especially today, fully conscious of everything that is and has been going on in the world.

"It would be up to the personality of the artist then to surmount the dangers of such a training. If the young artist *can't dominate* the influences of the past, that only means his artistic personality isn't strong enough and a natural selection will take place. The stronger will be left. The past can represent an enemy for the weak personality; for the strong one it will only be of the greatest advantage and help. . . .

"It's a more courageous approach and will derive a *natural* flowing of the traditional values in the stream of contemporary art that would be folly to deny or just ignore out of sheer ignorance. A powerful enemy (if it is an enemy) has always something to teach. . . ."

"An important problem is represented by the manner in which to teach these courses (including drawing from life). If the teacher keeps in mind that the first thing to develop in the pupil is *sensitvity* and the *sense of discovery*, everything will fall in the right place and *the freshness, the sense of wonder and mystery* of creativity will be saved. Art is always 60% (and more) miracle and 40% consciousness. . . .

"The rules everybody will have to create for himself. Every artist today creates his own dictionary and from this comes the difficulty but also the beauty of modern art."

Carlo Nangeroni was born in New York City in 1922. He was working and studying in New York in 1944. He also attended the Academy of Fine Arts in Milan and another institution in Italy. His work has appeared in exhibitions in New York and was introduced in a one-man show in 1958. Work by Nangeroni has also been shown in Milan and was selected for the permanent collection of the United States Information Agency in Washington, D.C., in 1957. He is now living in Milan.

OKAMURA, Arthur, *Darkly, Soft Darts*, 43 x 43, oil on canvas, 1958. (Charles Feingarten Gallery.) Plate 107

"My paintings are images discovered through nature. As images they are painted to suggest, rather than to state the intrinsic realities of nature. I find these suggestions in the way that clouds and mists take form, or the way a movement of light will strike upon things, or the sound of fluttering wings somewhere. . . . These are examples of conveniently formed subjects that I paint. There is a quiet element, perhaps of myth, that I intuitively seek and hope to convey to an audience."

Arthur Okamura was born in Long Beach, California, in 1932. He received scholarships for four years of study at the Art Institute of Chicago, 1950 to 1954, and for the summer session of the School of Art of Yale University in 1954. He was also awarded a Ryerson foreign traveling fellowship of \$2,500 in 1954 which made possible travel in France, Spain, North Africa, and Mallorca. Other honors include first prize in a show of religious art held at the University of Chicago in 1953 and the Martin Cahn award in an exhibition of contemporary American painting in Chicago in 1957.

Okamura's varied teaching experience includes giving instruction at the Art Institute of Chicago in 1957; Central Y.M.C.A. College in Chicago, 1956-1957; Evanston

(Illinois) Art Center, 1956-1957; North Shore Art League in Winnetka, Illinois, 1957; Academy of Art, San Francisco, 1957; California School of Fine Arts, summer, 1958; and the California College of Arts and Crafts, 1958.

He has had six one-man shows in the United States since 1953 and has been included in group exhibitions at the Art Institute of Chicago, Pennsylvania Academy of the Fine Arts, Museum of Modern Art in New York, University of Illinois, University of Nebraska, Denver Museum of Art, De Young Museum in San Francisco, and elsewhere. His work has already found a permanent place in many private collections. He lives in San Francisco.

O'KEEFFE, Georgia, *Black Patio Door*, 40 x 30, oil on canvas, 1955. (The Downtown Gallery.) Plate 13

"I think I'd rather let the painting work for itself than help it with the word," said Georgia O'Keeffe for the 1955 catalogue of the University of Illinois Exhibition of Contemporary American Painting and Sculpture.

She was born in Sun Prairie, Wisconsin, in 1887, studied at the Art Institute of Chicago, Art Students League of New York, University of Virginia, and Columbia University. Honors include membership in the National Institute of Arts and Letters and the honorary degrees of Doctor of Fine Arts from William and Mary College and Doctor of Letters from the University of Wisconsin. Her paintings, exhibited nationally for many years, were first shown by Alfred Steiglitz in 1916 and were shown yearly from 1926 to 1946, as well as more recently. Retrospective one-man shows have been held at the Brooklyn Museum in 1927, Art Institute of Chicago in 1943, and Museum of Modern Art in New York in 1946. Her work is represented in the collections of the Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, and Brooklyn Museum in New York; Art Institute of Chicago; Phillips Collection in Washington, D.C.; Detroit Institute of Arts; Springfield (Massachusetts) Museum of Fine Arts; Cleveland (Ohio) Museum of Art; Museum of Fine Arts in Boston; Philadelphia Museum of Art; Newark (New Jersey) Museum Association; John Herron Art Institute in Indianapolis, Indiana; and many others. She lives in Abiquiu, New Mexico.

OSVER, Arthur, *Beginning*, 68 x 52, oil on canvas, 1958. (Grand Central Galleries.) Plate 22

"I'm particularly happy over your choice of *Beginning*. This canvas done early this year [1958] in Rome (and in subject matter having much to do with the gardens of the Villa Aurelia that my studio overlooked) seems closer than most to some of the things I've been after in my recent painting. Here, I felt was the 'Beginning' of something personally important.

"The arts today? How I'd like to be able to say something truly illuminating here, but I can't. My reactions to it are so mixed and keep varying so. On the one hand I'm impressed with the vigor and invention that keep going into the search for a personal idiom; on the other I'm often dismayed at the thin superficiality, the evidences of breaking-point fatigue that stamp so much work. This I can say: it is anything but a dull period in which to be a painter.

"As for the education of the artist, certainly anything that increases his understanding of the world he lives in is good for him. And the academic courses . . . can

help greatly. Perhaps that is the salvation for today's artist in that he will be provided with the proper historical-philosophical background to help him seek out and master his problem. The artist's problem today is to find a problem. I won't belabor the point of today's absence of a tradition, a set of beliefs in which the artist, like a bug in a rug, could warmly settle and work out his personal destiny. Today the artist is atop the rug, it's cold up there and the winds of Idea blow in from every quarter.

"Some years back I would have said of the Ph.D. artist—an anomaly! Today, I'm not so sure."

Osver was born in Chicago in 1912. He studied art under Boris Anisfeld and at the Art Institute of Chicago, where he won a traveling fellowship which made possible two years of study in France and Italy, 1936 to 1938. Prizes and awards include the John Barton Payne medal at the Virginia Museum of Fine Arts in Richmond in 1944 and a prize at the Pepsi-Cola show in the same year; the Temple gold medal and purchase at the Pennsylvania Academy of the Fine Arts in 1947; a purchase prize at the University of Illinois in 1949; and a Guggenheim fellowship in 1950, renewed in 1951. The Prix de Rome led to travel and painting in Italy and France in 1952-1953. There have been several one-man exhibitions as well as representation in widespread group shows.

During the academic year 1954-1955 he was artist in residence at the University of Florida in Gainesville; in 1956-1957, visiting critic at Yale University in New Haven, Connecticut; and during 1957-1958, painter-in-residence at the American Academy in Rome.

Paintings by Osver form part of the permanent collections of the Metropolitan Museum of Art, Whitney Museum of American Art, and Museum of Modern Art in New York; Toledo (Ohio) Museum of Art; Pennsylvania Academy of the Fine Arts; Museum of Fine Arts of Houston, Texas; Walker Art Center, Minneapolis, Minnesota; Colorado Springs Fine Arts Center; Montclair (New Jersey) Art Museum; Isaac Delgado Museum, New Orleans, Louisiana; Philadelphia Museum of Art; Peabody Museum of Salem, Massachusetts; Phillips Collection, Washington, D.C.; Davenport (Iowa) Municipal Art Gallery; Pepsi-Cola Company; Universities of Illinois, Michigan, Georgia, Nebraska, and Cincinnati (Ohio); Washington University in St. Louis; Sarah Lawrence College in Bronxville, New York; Syracuse (New York) University; International Business Machines Corporation; and the Museu de Arte Moderna in Rio de Janeiro. He is married to Ernestine Betsberg and lives in Staten Island, New York.

PARK, David, *Nude With Flower*, 54 x 48, oil on canvas, 1957. Lent by the artist. Plate 21

"I find it practically impossible to comment about any particular painting. I am apt to work on several things over a period of time and they are all part of a general concern.

"Concerning the education of the artist, I think that today's art schools are ever so much better than those of a generation ago, partly due to a generally accepted abhorrence of academic dogma.

"My 'pipe-dream' for the artist today is something in the nature of the Institute for Advanced Study at Princeton. I picture a completely endowed Institute where twenty or thirty advanced students, or young artists, would be paid a truly adequate salary and left alone to work independently in private studios in the same building

where three or four resident artists would also work. I believe that art is a full-time job. A large percentage of the artists of the past century whose work we most admire today were men who had an economic advantage, an allowance or inheritance that gave them freedom to devote full energy to their art. I also believe that the stimulus of close proximity to many talented people is the most potent educational factor for the young artist. . . ."

David Park was born in Boston, Massachusetts, in 1911. Painting has been his chief interest ever since childhood. He attended art school for only one winter but has himself been teaching for well over twenty-five years. From 1936 to 1941 he was head of the Art Department of the Winsor School in Boston; from 1944 to 1952, instructor in painting at the California School of Fine Arts in San Francisco. From 1952 to 1955 he devoted nearly full time to painting, and in 1955 was appointed to the faculty of the University of California. The San Francisco Art Association honored his work with a prize in 1935 and again in 1951, 1953, 1954, 1956, and 1958. He also received first award at the Oakland (California) Art Museum's annual show in 1957. He was among those artists of the United States who were invited to exhibit in the 1955 biennial at São Paulo, Brazil. In June of 1956 Walter P. Chrysler bought six of Park's paintings for his collection of contemporary art. Examples of his work are in the permanent collection of the San Francisco Museum of Art. He lives in Berkeley, California.

PATTISON, Abbott, *Giro d'Italia*. 17½ high, bronze, 1958. Lent by Mr. and Mrs. Kenneth Newburger. (Charles Feingarten Gallery.) Plate 128

"I am interested in the swirl of movement (or arrested movement), the vitality of nature, whether it is in the storm at sea, the endlessly changing sky, the gentle undulation of the grain fields, the movement of the infinitely varying silhouette of a mountain ridge, or the bustle of the city. I also find excitement and shape interest in mechanical forms which have variety, animation, and such vital qualities, and I occasionally use such forms in a sculpture, as in this bronze of the bicycle riders.

"The repeated cadences of the wheels and gears serve to give a feeling of continuing movement to a material (bronze) which is basically static and earthbound. Perhaps, too, the mechanical forms contribute to an expression of the mechanical web spun about man's life today — the machine day — and yet always — MAN."

Abbott Pattison was born in Chicago in 1916. He was graduated from Yale College in 1937 and from the Yale School of Fine Arts in 1939. During 1940 he traveled in China and Japan. He worked in France, 1950-1951, and spent the winter season of 1955-1956 and the spring of 1958 in Florence, where he finished several bronzes.

Pattison taught in the school of the Art Institute of Chicago from 1946 to 1952. He was visiting sculptor at the University of Georgia in 1953 and sculptor in residence at the same institution in 1954. He taught sculpture at the Skowhegan Summer Art Schools of 1955 and 1956.

There have been at least seven one-man shows of his work since 1940, one of them at the Art Institute of Chicago, and he has in addition been represented in group shows at the Metropolitan Museum of Art and Whitney Museum of American Art in New York, Pennsylvania Academy of the Fine Arts, Oakland (California) Museum of Art, and elsewhere. Prizes include the first traveling fellowship, Yale University, 1939; Logan prize in 1942, Eisendrath prize in 1946, and Palmer prize for sculpture in 1950

and again in 1953 at the Art Institute of Chicago; a fifteen-hundred dollar award in the first show of contemporary American sculpture at the Metropolitan Museum of Art in New York in 1951; first prize for sculpture at the Art Center in Chicago in 1955; and first prize at the Old Orchard Art Fair. He lives in Chicago.

PERLIN, Bernard, *Street Dance*, 34 x 47, oil on canvas, 1958. (Catherine Viviano Gallery.) Plate 126

Bernard Perlin was born in Richmond, Virginia, in 1918. In 1934 he studied at the National Academy of Design and later at the Art Students League of New York. Among scholarships and awards are a Kosciuszko Foundation scholarship spent working in Poland in 1938; a Chaloner Foundation award (Italy, 1948); Fulbright scholarship (Italy, 1950), and a Guggenheim award (U.S.A., 1954). In addition, Perlin was given an honorable mention at a Carnegie show, and his exhibit was voted second most popular picture in the Carnegie International of 1952.

Following some work which he terms the "painful post-student 'purgatory,'" he really began to be a painter, thanks to the experience gained when *Life* magazine employed him as artist-correspondent for a time during the war years and *Fortune* magazine sent him to the Pacific in 1945. His *Orthodox Boys* hangs permanently in the Tate Gallery in London. Perlin is considered to be the first American since Whistler to be so honored.

From 1946 to 1948 he taught at the Brooklyn Museum Art School but has been living in Rome for most of the time since then, except for spending the year 1954 in New York City.

PLATE, Walter, *Interior No. 1*, 48 x 60, oil on masonite, 1958. Lent by Mr. J. Patrick Lannan. (Stable Gallery.) Plate 71

"As far as art education goes, I believe life drawing, still life, and composition, etc., are important to the artist, but my philosophy is to observe nature, listen to people, travel if you can, and paint or sketch as often as you can, which is struggle enough."

Walter Plate was born in Woodhaven, Long Island, New York, in 1925. He attended the Grand Central School of Art in New York in 1941. Then came a tour of duty with the Marine Corps. From 1947 to 1950 he was in Paris and studied at the Académie de la Grande Chaumière and at the Académie Léger. There have been one-man shows at New York dealers' in 1954 and 1958. Plate's work has also been exhibited at the Whitney Museum of American Art in New York on four occasions, at the Carnegie International show of 1955, Corcoran Gallery in Washington, D.C., in 1959, and at the Tate Gallery in London in 1947. He received the Woodstock Foundation award in 1954 and first prize at the Corcoran Gallery in 1959. He lives in Woodstock, New York.

PROBST, Joachim, *Christ in Thorns*, 46½ x 40, oil on canvas, 1957. (The Collectors Gallery.) Plate 32

"I was born September 1, 1913 in New York City. Self-taught. Thru my endeavor to seek self-esteem I became a misanthrope with a firm hand on delusion. This brilliance soon introduced me into poverty, and with so fearful a future guaranteed me I coined and struck this phrase, 'Art is the stand against decay.' And with

this in mind I entered into my paradise of immortality. And with this paradise came my hell. And in hell I called on Satan.

O noble Son of God.

'Consider my madness.

I am a lunatic without an asylum,

Even a cripple without a crutch.

Surely the angels must look for me.'

I feared, I trembled, and I painted, I stood in dark places (clothed in black) calling, 'Would'st that I could take a sure step in a sure direction.' *Alas Satan spoke.* God thou shalt never know, guilt is thy name, Art thou shalt have, best be thy lot an instrument to uphold the faith, Art thou shalt have. Sing thee Christ forever. Will is woe, woe is thy will, change 'me' to 'I,' brevity is thy purity — Seek the pact, turn not from gloomy madness. Despair is thy mother." — Joachim Probst.

RATTNER, Abraham. *Moses*, 48 x 36, oil on masonite, 1957. Lent by Mr. Herman Spertus. (The Downtown Gallery.) Plate 12

Abraham Rattner wrote at length for the catalogue of the University of Illinois Exhibition of Contemporary American Painting and Sculpture for 1957. He has been represented in the University of Illinois show on nine successive occasions.

Rattner was born in Poughkeepsie, New York, in 1895. He has had a varied and extensive education in the arts. At George Washington University he worked in art and architecture. He also studied at the Corcoran School of Art, Pennsylvania Academy of the Fine Arts, and at four institutions in Paris — the Julian Academy, École des Beaux-Arts, Académie de la Grande Chaumière, and Académie Ranson. He resided in the French capital from 1920 to 1940.

There is a mural by Rattner in the Navy Department building in Washington, D.C. His paintings have been exhibited widely in this country. In Paris his work has been on display at the Salon des Tuileries, and Salon des Indépendants. Awards and prizes include the Cresson traveling fellowship from the Pennsylvania Academy of the Fine Arts in 1919, the Temple gold medal from the same institution in 1945, an award from the Philadelphia Art Alliance, a prize in the Pepsi-Cola show of 1946, first prize in the La Tausca exhibition of 1947, and honorable mention at the Carnegie Institute's exhibition of contemporary American painting in 1949. The University of Illinois awarded one of his works a purchase prize in 1950.

Among the institutions which own examples of his work are the Whitney Museum of American Art and the Museum of Modern Art in New York City; Albright Art Gallery in Buffalo, New York; Art Institute of Chicago; Phillips Collection in Washington, D.C.; Pennsylvania Academy of the Fine Arts; Vassar College, Poughkeepsie, New York; Walker Art Center at Minneapolis, Minnesota; Baltimore (Maryland) Museum of Art; Fort Worth (Texas) Art Museum; Florida Gulf Coast Art Center at Clearwater; Philadelphia Museum of Art; City Art Museum of St. Louis; Des Moines (Iowa) Art Center; the government of France; Universities of Nebraska and Illinois; and Encyclopaedia Britannica. He was artist-in-residence at the American Academy in Rome in 1951 and visiting professor at the University of Illinois during the academic year 1952-1953 and the first semester of 1953-1954. In 1956, he designed tapestries and mosaics for the new Cleveland Temple and was visiting professor at

Michigan State University; also, a selection of his works — *Abraham Rattner: A Portfolio* — was printed by the University of Illinois Press. He lives in New York City.

RAUSCHENBERG, Robert, *Curfew*, 56½ x 39½, combined painting, 1958. Lent by Mr. and Mrs. Donald Peters. (Leo Castelli Gallery.) Plate 9

"If you do not change your mind about something when you confront a picture you have not seen before, you are either a stubborn fool or the painting is not very good."

Robert Rauschenberg was born in Port Arthur, Texas, in 1925. Following service in the navy he studied at the Kansas City Art Institute during 1946-1947; at the Académie Julien in Paris, also in 1947; with Josef Albers at Black Mountain College, North Carolina, 1948-1949; and at the Art Students League of New York with Vytlačil and Kantor in 1949-1950.

He was resident artist at Black Mountain College in the summer of 1952 and returned to Europe and North Africa in the same year. In 1953 he returned to New York to paint.

There have been four one-man shows in the United States and two in Italy since 1951. A show at a New York dealer's in 1953 consisted of all-black and all-white paintings and sculptures; another, in 1955, was of "combines" (works employing painting, collage, and objects). Among private collectors who have examples of Rauschenberg's works are Mrs. Gertrude Mellon, Leo Farland, Philip Johnson, and Mr. and Mrs. Roger Barrett.

RAY, Robert D., *Manzanillo, Mexico*, 40 x 32, oil on canvas, 1958. (La Galeria Escondida.) Plate 20

"A museum director once told me that the type of education — art school, private instruction or university — was an individual consideration. The important item was to prod, squeeze, beat every bit of information from the instruction, learn it, transmute it into knowledge and upon graduation to forget it. This advice I found confusing then but now find relative to the painting *Manzanillo, Mexico*.

"While in this fascinating city I tried to respond completely, then organized and analyzed both emotional and visual reactions and dismissed the knowledge gained by this conscious process. Months later when I came to paint this picture I found that the essence was retained and could be stated without interfering, extraneous details, much as the student, by this process, will retain the knowledge that is personal and important to him."

Robert Ray was born in Denver, Colorado, in 1924, and was educated in Drake University, Des Moines, Iowa; the University of Southern California (B.F.A., *cum laude*) and Centro de Estudios Universitarios in Mexico City (M.A., *magna cum laude*). While in the Navy he traveled in the South Pacific and Japan, and he has spent two years in Mexico, one in Europe.

He has been awarded purchase prizes from the Joslyn Art Museum, Omaha, Nebraska; the Brooklyn Museum; the Columbia (South Carolina) Museum of Art; and the Museum of New Mexico Art Gallery, Santa Fe. His work has also been acquired for the permanent collections of the Baltimore (Maryland) Museum of Art, Colorado Springs Fine Arts Center, and the Roswell (New Mexico) Museum and Art Center. Private collections include those of Walter P. Chrysler, Jr., and the late Mrs. Spencer Penrose. He lives in Taos, New Mexico.

RAY, Ruth. *What Is Man?* 48 x 24, oil on canvas, 1958. (Grand Central Art Galleries, Inc.) Plate 56

Concerning the education of the artist, Ruth Ray writes briefly, "the more varied, the more extensive, the better! And the process must be continuous; just as he draws every day and improves, so it should be in every part of the artist's mind and method. Travel, music, reading, being with children, all these help one to grow. Academic studies should be pursued as well; all one must renounce is idleness and these things become possible. At least, it is an ideal which each one can achieve within his best limits."

Ruth Ray (Mrs. John Reginald Graham) was born in New York City in 1919. She attended Swarthmore College from 1936 to 1938, Barnard College, 1938-1939, and the Art Students League of New York, 1938-1941. Among those with whom she has studied are Jon Corbino, Morris Kantor, and George Bridgman.

She has had nine one-man shows, five of them in New York. Her work has been represented in four exhibitions at the Carnegie Institute and in shows at the Whitney Museum of American Art, National Academy of Design, Audubon Artists, Connecticut Academy of Fine Arts, National Association of Women Artists, Silvermine (Connecticut) Guild of Artists, and elsewhere.

Among awards and prizes are a prize at the National Association of Women Artists in 1945 and again in 1953; purchase prize (\$750) at the La Tausca show of 1946; popular prize and purchase at the Springfield (Massachusetts) Museum of Fine Arts in the same year; Hallgarten prize at the National Academy of Design in 1948; a popular prize of \$250 at the Connecticut Contemporary Arts exhibition in 1950; a prize at the Silvermine Guild of Artists in 1953 and a major award from the Connecticut Academy of Fine Arts in the same year; a medal of honor from the American Artist magazine in 1956; and a bronze medal from the Allied Artists of America in 1957. Her works form part of the collections of the Springfield (Massachusetts) Museum of Fine Arts and are owned by various private collectors.

Ruth Ray is also known as a commercial artist, and has illustrated books and contributed to Abbott Laboratories' *What's New*, the Lederle company *Bulletin*, and has made book jackets for the publishing houses of Doubleday, Sloane, and Hanover House. She has also furnished material for Ironwear Hosiery and has done Christmas cards for the New York American Artists Group from 1952 to 1959. She lives in Darien, Connecticut.

REDER, Bernard. *Lady With House of Cards*, 89 high, bronze, 1957. (World House Galleries.) Plate 35

Bernard Reder was born in Czernowit̄z, Rumania, in 1897. He studied at the Academy of Fine Arts in Prague with Sturza. He has also lived in Paris and Havana and is now a citizen of the United States. His work includes etchings, engravings, lithographs, and woodcuts as well as sculpture. Six of his woodcut illustrations are to be found in a book entitled *Yiddish Proverbs*.

His work has been shown abroad in Prague, Paris, Havana, Jerusalem, and Tel Aviv, Israel. Among institutions where it has appeared in this country are the Pennsylvania Academy of the Fine Arts; Philadelphia Museum of Art; Phillips Collection; Museum of Modern Art, Whitney Museum of American Art, and Brooklyn Museum in New York; National Gallery of Art in Washington; and the Print Club, Philadelphia.

Among public and private collections where his work is represented are those of the Museum of Modern Art in New York; Philadelphia Museum of Art; Baltimore (Maryland) Museum of Art; Fogg Museum of Art at Harvard University in Cambridge, Massachusetts; New York Public Library; National Gallery of Art in Washington; Tel Aviv Museum in Israel; and the collection of Nelson A. Rockefeller. Reder has lived in Forest Hills, Long Island, New York, since 1943.

REICH, Don, *Place of a Precious Egg*, 32½ x 22½. collage, 1958. Lent by the artist. Plate 7

"My paintings are afterimages of things I have experienced and things I have thought—as opposed to things I have merely seen or heard. . . .

"In few instances, indeed, could I tell anyone the 'story' behind any of my paintings. . . . The language of painting is, to me, one without words. . . .

"It would please me very much to be able to make a verbal explanation of *Place of a Precious Egg*. But, in honesty, I can only say that the picture evolved out of experiences and thoughts—remote experiences and thoughts, existing somewhere within me, but not on the level of verbal communication.

"As is true of most artists, I do not paint in order to create pleasing arrangements of colors and lines. Rather, I am bag-ridden by a need to paint. . . .

"Fortunately, I enjoy painting. In the initial stages, I find the planning and experimenting stimulating, much as an architect must contemplate a possible floor plan or facade with enthusiasm. Once seriously under way, and during the time a picture is developing, I find myself too absorbed to be conscious of original intentions or the mental image of the finished work. Finally, when a painting is finished, it is either a satisfactory or an unsatisfactory solution. If satisfactory, I experience the exhilaration of a mountain climber who has conquered a difficult peak. . . . If unsatisfactory, I lack a sense of achievement. I am never fooled by well-meaning friends who (knowing that I have worked hard) assure me that the painting is good."

Don Reich was born in Martinez, California, in 1932. He attended the Sacramento (California) Junior College and has won many awards in the Sacramento area, including first prize at the Sacramento County Fair in 1956. One-man shows include one at the University of Oregon in Eugene and another at the California Palace of the Legion of Honor in 1958. In September 1958 he commenced an in-residence fellowship at the Huntington Hartford Foundation, Pacific Palisades, California. He has lived in Sacramento since 1953.

RHODEN, John W., *Angels Teasing Taurus*, 26 high, bronze, 1955. (Saidenberg Gallery.) Plate 57

"I do sculpture because I have to do it. Several times in my life I have tried to leave it, but there is no quitting for me. Life is heroic and sculpture the most perfect expression of that heroicism. I intensify the seemingly intangible metabolic changes of thought into plasticity, never losing sight of the passion for life which encompasses organic expression. It is the blood of human will that gives color to the bronze and attests to the truths of life, which is sculpture at its best.

"The more knowledge the artist has of the world and the nature of all its inhabitants, the more likelihood of an increase in the magnitude of his thinking, which is readily reflected in his work."

John W. Rhoden was born in Birmingham, Alabama, in 1918. He came to New York in 1936 and studied under Richmond Barthe. During three years in the armed forces he did sculptured portraits of some of the generals, subsequently studying in the school of painting and sculpture at Columbia University under Maldarelli, Robus, and Zorach and at the Skowhegan School of Painting and Sculpture on a scholarship during the summer of 1950. Several months during 1957-1958 were spent working in Rome.

There have been one-man shows of his work in Rome, Chicago, and New York, and his sculpture has appeared in group exhibitions at the Metropolitan Museum of Art, Audubon Artists annuals, Pennsylvania Academy of the Fine Arts, American Academy of Arts and Letters, American Academy in Rome, and elsewhere.

Rhoden has traveled in many parts of the world. In 1955-1956, under the auspices of the United States Department of State, he made an exhibition tour with his sculpture to Iceland, Ireland, Finland, Norway, Germany, Italy, Turkey, Egypt, and South Africa. At present (winter 1958-1959) he is on another tour for the State Department which is taking him to the U.S.S.R., countries nearby, and to Cambodia, Indonesia, the Philippines, and Japan.

Prizes and awards include being a Rosenwald Fellow, 1947-1948; prize and honorable mention at the Painters and Sculptors Society of New Jersey in 1950; prizes for sculpture at Columbia University; a Tiffany award in 1950; Fulbright fellowship, 1951-1952; and Prix-de-Rome, 1953-1954.

He has had several commissions for large projects, among them a zodiacal sculpture in the Philadelphia-Sheraton Hotel in Philadelphia. Among public and private collections where his work may be found are those of the Stockholm Museum, the late Carl Milles, Samuel Marx, the Steinberg Collection in St. Louis, and W. K. Harrison. He lives in New York City.

RIBAK, Louis, *White City No. 3*, 34 $\frac{3}{4}$ x 45 $\frac{3}{4}$, oil on canvas, 1957. (Stables Gallery.) Plate 99

"I try to bring to my inner seeing a clarified outer vision. So that what I present is seeing something anew. But all the time it's different.

"*White City No. 3* . . . is one of a series relating to [a kind of] form abundant in the Southwest that leaves the beholder convinced it is or was a city. Many of these forms were cities at some time in history, as witness Mesa Verde and similar places. Having lived for long periods in New York and other large cities, I see very little difference. I could envision the latter places to take on a similar appearance at some time in future history if man's ability to destroy himself should prove to be the case. Thoughts of this nature came to me while I was painting *White City No. 3*."

Ribak notes the variety in painting and instruction today and the stress on color as an expressive factor in non-representational art. "I feel strongly against this insistence on non-representation, and especially in teaching. As it is today, this approach has bogged down to an academic method as much as the representational of yesterday (and of today). The loss is mainly in communication." He feels that "the contemporary awareness and use of color may well be the contribution of the age." He does not feel competent to judge concerning whether a student of art should take scholastic courses such as history and the like, but is convinced that no creative attitude can be taught in any subject except where there is already a creative attitude within the student.

Louis Ribak was born in 1903 in that part of Poland which was then held by Russia. He studied art at the Pennsylvania Academy of the Fine Arts and at the Art Students League of New York with John Sloan, but is mostly self-taught. From 1947 to 1953 he was director and a teacher at the Taos Valley Art School but now gives instruction privately. He has traveled in the United States and Mexico. His achievements include a mural at the post office in Albemarle, North Carolina.

Ribak's paintings have been seen in one-man shows in New York, Philadelphia, Taos and Sante Fe, New Mexico, and in national exhibitions at the Metropolitan Museum of Art, Carnegie Institute, Art Institute of Chicago, Whitney Museum of American Art, Corcoran Gallery of Art, Butler Art Institute, Brooklyn Museum, and the Pennsylvania Academy of the Fine Arts, as well as in other exhibitions held in museums in the United States and Europe since 1930. His work forms part of the permanent collections of the Brooklyn Museum, Whitney Museum of American Art in New York, Newark (New Jersey) Museum Association, and the University of Arizona, and is to be found in many private collections. He lives in Taos, New Mexico.

RIOPELLE, Jean-Paul, *Parterre*, 32 x 45 $\frac{3}{4}$, oil on canvas, 1958. (Pierre Matisse Gallery.) Plate 134

Jean-Paul Riopelle was born in Montreal, Canada, in 1923. For a time he was occupied as a trapper, but his desire to continue with art led him to Paris, where he has been living and painting since 1946. He has had several one-man shows in the French capital and his work has also appeared frequently in the United States.

RIVERS, Larry, *The Saxophone Player — Jay Cameron*, 70 x 59, oil on canvas, 1958. (Tibor de Nagy Gallery.) Plate 62

Larry Rivers was born in 1923. He was graduated from New York University, studied for two years with Hans Hofmann, and spent a year in Paris copying in the Louvre museum. He does sculpture in various media as well as paintings in oil, lithographs, drawings, murals in paper, and illustration.

There have been seven one-man shows at New York dealers', beginning in 1949. Rivers was included in the "Twelve Americans" show at the Museum of Modern Art in New York in 1956 and was among six Americans chosen for an exhibition at São Paulo, Brazil, in 1957. His work has formed part of a show of vanguard art in Paris, 1953; American Federation of Arts traveling shows, 1954-1955; and a show which traveled about Japan under the auspices of the Museum of Modern Art in New York. Rivers' work has also appeared at the Art Institute of Chicago and the Minneapolis Institute of Arts. He won third prize at the Corcoran Gallery in 1954 and won remuneration for answering questions about contemporary art in a program broadcast on television. In 1958 four of his paintings were included in the "Festival of Two Worlds" sponsored by Gian-Carlo Menotti at Spoleto, Italy, and Rivers was also represented in a festival in Newport, Rhode Island.

Roy Neuberger, Dorothy Miller, and Mr. and Mrs. John D. Rockefeller, Jr., are among the many private persons who own examples of Rivers' work, and it forms part of the collections of the Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, and Brooklyn Museum in New York; the Corcoran Gallery of Art in Washington, D.C.; museum of the Rhode Island School of Design in Providence; Minneapolis Institute of Arts; North Carolina Museum of Art in

Raleigh; William Rockhill Nelson Gallery of Art in Kansas City, Missouri; and the state teachers' college at New Paltz, New York.

ROCKLIN, Raymond. *Façade*, 32 high, bronze, 1958. (Bertha Schaefer Gallery.) Plate 37

Raymond Rocklin was born in Moodus, Connecticut, in 1922. In 1940 he had a scholarship in art at the Museum of Modern Art in New York; in 1942, a scholarship for the study of electronics at Temple University. He was graduated from the Cooper Union Art School in 1951, however, and in the same year studied on a scholarship at the Skowhegan (Maine) School of Painting and Sculpture, followed in 1952-1953 by a Fulbright fellowship to Italy for the study of sculpture. A Yaddo grant for sculpture was awarded him in 1956.

From 1943 to 1952 Rocklin was assistant to the sculptors Leo Friedlander, John Hovannes, and Milton Hebald. His work has been seen in various commercial establishments in New York and at the Brooklyn Museum, Whitney Museum of American Art, and Riverside Museum in New York; University of North Carolina; Silvermine Guild of Artists in New Canaan, Connecticut; and the American Federation of Arts traveling show in 1957-1958, as well as elsewhere. He is represented in private collections and the Whitney Museum of American Art in New York. He lives in New York City.

ROSENBORG, Ralph. *Northern Seascape*, 22 x 32, oil on canvas, 1956. Lent by Mr. and Mrs. Phillip A. Bruno. Plate 63

For comments by Ralph Rosenborg consult the catalogue of the University of Illinois Exhibition of Contemporary American Painting and Sculpture for 1955.

Ralph Rosenborg was born in New York City in 1913. He studied art privately with Henriette Reiss for six years. Since 1935 he has participated in more than three hundred exhibitions of various kinds in the United States, London, and Paris, including forty-two one-man exhibitions, among them shows at Columbia University, the Phillips Collection in Washington, D.C., Universities of North Carolina and Wyoming, and a museum in Key West, Florida. Some of the museums which have shown his work are the Art Institute of Chicago, 1949 and 1950; Corcoran Gallery of Art in Washington, D.C.; Virginia Museum of Fine Arts; Brooklyn Museum; Whitney Museum of American Art; Detroit Institute of Arts; and others.

He has taught privately and in classes and courses sponsored by the Federal Art Project, as well as at the summer school affiliated with the Art Institute of Chicago at Saugatuck, Michigan, in 1949-1950. His work is in the collections of many private persons and of the Museum of Modern Art and Solomon R. Guggenheim Museum, New York; Phillips Collection, Washington, D.C.; Newark (New Jersey) Museum Association; Montclair (New Jersey) Art Museum; Yale University, New Haven, Connecticut; Smith College at Northampton, Massachusetts; City Art Museum of St. Louis; and others. He lives in New York City and Woodstock, New York.

ROSENTHAL, Bernard. *In Memory of Captain Slocum*, 14 high, red brass, 1957. (Catherine Viviano Gallery.) Plate 86

Bernard Rosenthal commented briefly for the catalogue of the University of Illinois Exhibition of Contemporary American Painting and Sculpture for 1955.

He was born in Highland Park, Illinois, in 1914, and received his Bachelor of Arts degree from the University of Michigan in 1936. Then came study with Carl Milles at Cranbrook Academy of Art in 1939. There have been one-man shows at a New York dealer's but also at Scripps College, Claremont, California, in 1948; the San Francisco Museum of Art in 1950; Santa Barbara (California) Museum of Art in 1952; the Long Beach (California) Museum of Art in the same year; and a traveling exhibition of the Western Museum Directors Association in 1950. A one-man show is scheduled for the Carnegie Institute in Pittsburgh for April of this year (1959). Rosenthal's work has also been widely exhibited in group shows in the United States and formed part of the São Paulo, Brazil, biennial exhibition and the World's Fair in Brussels in 1958.

Prizes include a sculpture award at the San Francisco Museum of Art in 1950; purchase award at the Los Angeles County Museum in the same year, and the sculpture award in 1957 at the same institution; popular awards in 1950 and 1951, sculpture prize in 1951, and honorable mention in 1958 in city of Los Angeles shows; and honorable mention at the Pennsylvania Academy of the Fine Arts in 1954. He was also given a prize by the Southern California chapter of the American Institute of Architects.

Rosenthal has accomplished a large number of architectural commissions, among the more recent of which are two walls of sculpture for the Southland Center in Dallas, Texas; a menorah ten feet high, Jacob's ladder (bronze), twenty-six feet high, and Eternal Light and Ark doors for Temple Emanuel in Beverly Hills, California, in 1955; a family group, bronze, fourteen feet high, for the Police Facilities Building in Los Angeles; bronze "starburst" fifteen feet in diameter for the Beverly Hilton Hotel in Beverly Hills in 1955; and bronze reliefs thirty feet high for number 1000 Lake Shore Drive in Chicago in 1954.

Many private collectors own examples of Rosenthal's work in addition to the Milwaukee (Wisconsin) Art Center, Illinois State Museum of Natural History and Art in Springfield, Los Angeles County Museum, Long Beach (California) Museum of Art, Arizona State College, and others. He lives in Malibu, California.

RUBINGTON, Norman, *Nude Image No. 5*, 45 $\frac{3}{4}$ x 32, oil on canvas, 1958.
(Carl Siembab Gallery.) Plate 50

"As the title indicates, *Nude Image No. 5* is one of a series of nudes whose only common attribute is that none were painted from the nude. I should have preferred to call them 'Apparitions' in the sense that they are forms in the act of materializing, but this word has other connotations which are foreign to my intentions. I can say no more about it since paintings have a life of their own which one is bound to respect. "Artists make their own education."

Norman Rubington was born in New Haven, Connecticut, in 1921. He studied at the School of the Fine Arts at Yale University from 1939 to 1943. He has lived in Paris since 1946 but returns to the United States at intervals.

From 1947 to 1950 Rubington worked in Paris under the "G.I. Bill," exhibiting in the Salon d'Automne, Salon de Mai, and other group shows. Since 1948 he has had one-man shows in the French capital and in Rome. During the years 1951 to 1953 he held the Prix de Rome and in 1954 was the recipient of a Tiffany award. In 1958 he was awarded a Guggenheim fellowship.

There have been one-man shows in dealers' galleries in Boston and New York in

1957 and 1958, and work by Rubington was shown at the University of Illinois in 1955 and in the Boston and Worcester (Massachusetts) art festivals of 1958. As yet he has not done any teaching. His home address is given as New Haven, Connecticut.

SAGE, Kay, *Suspension Bridge for the Swallows*, 36 x 28, oil on canvas, 1957. (Catherine Viviano Gallery.) Plate 45

"I have no comments to make about the arts of today and know nothing of the origins of *Suspension Bridge for the Swallows* except that I painted it. I have no particular reason for painting anything except that I see it in my mind and have a desire to transfer it to canvas.

"As to the education of the artist, I am very much against it in any form, believing that if an artist is really an artist, he will learn alone by the simple process of drawing and painting."

Kay Sage (Mrs. Yves Tanguy) was born in Albany, New York, in 1898. From 1900 to 1914 she lived for the most part in Europe, chiefly in Italy. A brief interim in the United States was followed by residence in Italy again from 1919 to 1937, with visits to America. The years 1937 to 1939 were spent in Paris. Since 1941 she has been living in Woodbury, Connecticut.

Kay Sage studied art with no one. Her one-man shows, held in the United States and abroad, began in Milan, Italy, in 1936, and include an exhibition of her work at the San Francisco Museum of Art in 1941. In 1954 she had a show at the Wadsworth Athenaeum in Hartford, Connecticut, with her husband, the late Yves Tanguy. Her paintings have been exhibited widely since 1938 in national shows in the United States and in shows of surrealist art here and abroad.

Prizes and awards include the Blair purchase prize at the Art Institute of Chicago in 1945, fourth prize at the Corcoran Gallery in Washington, D.C., in 1951, and first prize in the exhibition of Connecticut contemporary painting in the same year. She was represented by a painting in the United States pavilion at the World's Fair in Brussels in 1958. She also wrote and illustrated a book, *Piove in Giardino*, in 1937.

Paintings by Kay Sage are owned by private collectors and form part of the permanent collections of the Metropolitan Museum of Art, Museum of Modern Art, and the Whitney Museum of American Art in New York; Wesleyan University in Middletown, Connecticut; Walker Art Center, Minneapolis, Minnesota; and the California Palace of the Legion of Honor in San Francisco.

SASLOW, Herbert, *Still Life and Prophets*, 20 x 34, oil on masonite, 1957. (Babcock Galleries, Inc.)

Concerning the education of the artist, Herbert Saslow writes, "I fear the desire and encouragement of a good, basic education in sound draftsmanship is no longer with us. With the tremendous publicity given by modern communication media to the *avant-garde* painters, youngsters throughout the country find accepting this form an easy way to become a painter. They try to emulate the mature modern painter without the foundation and knowledge that used to come with art training. Students do not take the time, nor have the inclination to learn to draw. So, if they do desire to abstract objects, they can only fake and occasionally have a pleasant-looking accident. Good art and consistent art are not based upon accidents.

"It has gotten so one can no longer tell a professional artist from an amateur

because of the lowering of technical skills in drawing and painting. Until we start art students with a discipline necessary to learn fundamentals, the graphic arts will decline. It seems as if the graphic arts are the only art form that has permitted students to run slipshod through their basic training. Music, literature, architecture, industrial design — all these arts could not function without skill and a knowledge of fundamentals.

"Of course, the technical skill is only one of the necessary tools the artist needs. But how else can he put forth the expression he has without it? The essence of good art is the individual expression, but without knowledge and craft it cannot be achieved."

Herbert Saslow was born in Waterbury, Connecticut, in 1920. He studied at the National Academy of Design and the Art Students League of New York.

Prizes and awards include the Sydem Medal at the National Academy of Design and a scholarship to the Art Students League.

His first one-man show was held in New York in 1955; another took place last year (1958). He has been represented by paintings in exhibitions held at the Metropolitan Museum of Art, Brooklyn Museum of Art, the Whitney Museum of American Art, the Corcoran Gallery of Art in Washington, D.C., Pennsylvania Academy of the Fine Arts, Newark (New Jersey) Museum Association, University of Illinois, University of Nebraska, and elsewhere.

Saslow is represented in the permanent collections of the Massillon (Ohio) Museum and the Crocker Art Gallery, Sacramento, California, by two paintings which were purchased by the American Academy of Arts and Letters and given as gifts to the museums. His work has also found a permanent place in the Newark (New Jersey) Museum Association and the Birmingham (Alabama) Museum of Art.

He lives in River Vale, New Jersey.

SCHMIDT, Julius, *Iron Sculpture*, 70 high, iron, 1958. Lent by Nelson Gallery of Art — Atkins Museum. Plate 11

"Most of my works have their roots in machine forms. The machine is perhaps one of the most dynamic influences in this age we live in. It impinges more directly on our lives than any other instrument of civilized man.

"Metal sculpture, even more specifically iron sculpture, is the means of evoking the images of machines which have fascinated me for so long."

As to the education of the sculptor, he continues, "Of fundamental importance is the knowledge of materials and processes. This knowledge makes it possible for the sculptor to speak through form, and through form to evoke the images of his imagination.

"Because the artist is an ever growing and changing individual, he is constantly absorbing raw material. Diversified knowledge must be available to him. It is in the artist that the interconnection of all knowledge is most evident, be it technical or philosophical."

Julius Schmidt was born in Stamford, Connecticut, in 1923. He studied industrial design for a time. Further study, at Cranbrook Academy of Art in Bloomfield Hills, Michigan, won him his Bachelor of Fine Arts degree (1952) and Master of Fine Arts (1955). Meanwhile he worked with Ossip Zadkine in France for a brief period in 1953 and at the Accademia di Belle Arti in Florence in 1954. He has also traveled in Spain and saw duty with the Navy in World War II in the South Pacific.

His experience in teaching includes assisting in metal sculpture at Granbrook in 1952-1953, teaching sculpture and ceramics in the summers of 1953 and 1954 in the Silvermine Guild School of Art in New Canaan, Connecticut, and work at the Cleveland (Ohio) Institute of Art in the summer of 1957. He has been chairman of the sculpture department at the Kansas City (Missouri) Art Institute and School of Design from 1954 to the present.

Schmidt's work has been exhibited in the East and Midwest since 1950 and was awarded second prize in sculpture at the Oklahoma annual in 1950, prizes in the New England annual shows of 1953 and 1958, and first prize and purchase award in the Mid America annuals of 1957 and 1958. One-man exhibitions took place in 1953 and 1957. His works are to be found in the offices of various business concerns and in the hands of numerous private collectors.

SEIBERT, Garfield, *The Road Between*, 8 x 22, oil on canvas, 1957. Lent by Mr. and Mrs. Allen S. Weller. Plate 67

"Having had a summer cottage on the Ohio River for about five years previous to retirement, I would look across the river to the Indiana shore and say to myself, 'Some day after I retire I am going to try to paint the scene before me,'" writes Garfield Seibert.

He was born in 1881. The mixing of colors and some of the other rudiments of art were learned from his father, who was one of the leading sign painters of the day. Discouraged by his mother from following his father's trade, and finding no opportunity for formal training in art, the young Seibert "tried drawing various pictures of animals, enlarging them in crayon for my friends and giving them away." After the death of his father, Garfield found it necessary to leave grammar school to help support the family. A variety of jobs followed, but he kept a connection with art in at least one of them. It entailed, among other things, being an assistant to the window trimmer and card-sign writer, for which he received eight dollars a week.

At the age of twenty he became employed by the United States Post Office in Louisville, Kentucky. (He still lives in Louisville.) "As the years go by you are advanced to more responsible positions, you marry, rear a family, have sickness in the family, have more responsibilities at home as well as at work. All the time you have in mind the things you would like to do if ever you have the opportunity." In 1951, at seventy, he reached retirement age. "Three months after retirement I applied for entrance into an adult class at the University of Louisville." There he studied under Lou Block and Mrs. Block (Mary Nay).

Recognition followed almost immediately. For the past five years Seibert has exhibited at the Kentucky State Fair, and received an award each year. He has also shown his work at the Art Center Annual at the J. B. Speed Museum in Louisville for three years and was the recipient of a cash award on one occasion. His paintings have been seen at the Louisville Women's Club annual shows (he received several awards), the Jeffersontown Fair, American Turners Annual Cultural Exhibition at Milwaukee, Wisconsin, and a local dealer's, where he also had a one-man show.

Beginning in March 1958 Seibert was engaged by the Jefferson County Recreation Board to teach art to children in three of the county schools. "At present I am painting my first mural. This is for the Louisville Children's Free Hospital. There will be four murals, one for each season of the year. . . . In appreciation of this

gift that has been God given to me, I am painting these murals for the hospital and posterity. My prayer is that I may keep my good health and complete them."

SHAHN, Ben. *Still Life*, 41¼ x 28. water color on paper, 1957. Lent by Mr. Adolph Green. (The Downtown Gallery.) Plate 6

"Two of my children are indefatigable performers on various stringed instruments. Over quite a number of years I developed the habit of being cautious about where I sat down. There have been times when every chair or couch was occupied by a guitar, a mandolin or a banjo; an instrument stood in almost every corner; and at times one had to be careful even where he stepped. At the moment most of the instruments—at least the ones that remain here—are disengaged and free to be used as models. Thus, *Still Life*.

"I think it would be impossible to prescribe what could be called a proper education for an artist. It is to be hoped that art itself will be as varied as people are varied. To predicate one kind of education or a right kind of education for an artist would be to imply that there is a 'right' kind of art. The inexhaustible interest that art has arises from the fact that it is so completely unpredictable, so non-right. It draws its comedies and its tragedies from the most unexpected and unauthorized sources; it develops its visual harmonies and its visual cacophonies around the seemingly unacceptable accidents of paint.

"There is a notion abroad that education—that is, the liberal arts type of education—is somehow improper for artists. Granted that if a young person intends to be an artist he must spend long hours and intensive work in the various art processes, still it is more than desirable that he extend his knowledge, his perceptions and particularly his sympathies (or values) over as broad a range of experience as is possible. I have often said and I believe that there is no kind of knowledge or understanding that is not pertinent to art; there is no kind of intellectual experience that does not deepen the meanings of art if the other basic talents are also present.

"On the other hand, I think that absence of intellectual depth places upon an artist the one insurmountable barrier to growth. I have seen so many young men and women of tremendous natural talent and facility reach a certain point in their work, at which their limitations have begun to exhibit themselves; one might say that they have reached their intellectual ceiling. One recognizes that these artists will never achieve a great personal view; that they do not and cannot feel deep compassions or values.

"The education of an artist, if that were possible, would be an education in perceptivity; it would be an education of the sympathies. Constant drawing and constant painting; thorough training in all the techniques; a deep study of art history; all these kinds of training are indispensable, but they are only the rudimentary equipment of art. In the final act of painting a picture or creating a piece of sculpture the total personality of the artist is involved. If this personality is without depth and resources, so will be the work of art, theory, criticism and scholarship to the contrary notwithstanding."

Ben Shahn was born in Kaunas (Kovno), Lithuania, in 1898, but came to the United States in 1906. He worked during the day at lithography, attended high school at night, and majored in biology at New York University and the City College of New York until 1922. Later he studied at the National Academy of Design and the Art Students League of New York. The years 1925-1929 were spent largely in Europe

and North Africa. In addition to taking photographs and creating designs for the Farm Security Administration from 1935 to 1939, Shahn has painted murals for the Community Building at Jersey Homesteads, New Jersey; the Bronx Central Annex post office in New York (with Bernarda Bryson); the post office at Jamaica, Long Island, New York, in 1939; the Social Security Building in Washington, D.C., 1941; a mosaic mural for the William Grady High School in Brooklyn, New York, and a school in Hightstown, New Jersey. He also worked for Diego Rivera in 1933 on murals for Rockefeller Center in New York. Shahn has created illustrative drawings and paintings for *Harper's Magazine*, *New Republic*, *Town and Country*, *Charm*, *Seventeen*, *Portfolio*, and other publications. He is also noted for his use of tempera. From an old legend he re-created and designed a book, *The Alphabet of Creation*.

His works have been shown widely in various exhibitions. Among one-man shows are several at New York dealers'; two of the Sacco-Vanzetti series, 1930 and 1932; Mooney series, 1933; drawings, 1944, 1949, and 1951; one-man shows at the Museum of Modern Art and circuit in 1947 (retrospective); Institute of Contemporary Art in Boston in 1948 and again in 1957; the Arts Council of Great Britain (London and circuit) in 1947; Venice, 1954; and a retrospective show at the Fogg Museum of Art at Harvard University in Cambridge, Massachusetts, in 1956.

In 1947 he taught at the summer school held in Pittsfield, Massachusetts, under the sponsorship of the Berkshire Museum and the School of the Museum of Fine Arts in Boston. He also taught in summer schools at the University of Colorado in 1950 and Black Mountain College, North Carolina, in 1951. Shahn was an instructor at the Brooklyn Museum Art School in 1950-1951 and has been artist in residence and has given lectures at other educational institutions throughout the country, among them the Charles Eliot Norton lectures at Harvard University, 1956-1957, published under the title *The Shape of Content*. Marks of esteem include an award from the Pennsylvania Academy of the Fine Arts in 1939 and a place among the ten best painters in America in the *Look* magazine poll in 1948. His work was chosen to represent the United States of America at the biennial exhibition of modern art in Venice in 1954. The American Institute of Graphic Arts awarded him a gold medal in 1958. Shahn also created the scenery for an American jazz ballet at the Festival of Two Worlds at Spoleto, Italy.

Among collections where his work is represented are those of the Metropolitan Museum of Art, Museum of Modern Art, and the Whitney Museum of American Art in New York City; Newark (New Jersey) Museum Association; Addison Gallery of American Art at Phillips Academy in Andover, Massachusetts; Albright Art Gallery in Buffalo, New York; Art Institute of Chicago; California Palace of the Legion of Honor in San Francisco; Detroit (Michigan) Institute of Arts; William Hayes Fogg Art Museum at Harvard University in Cambridge, Massachusetts; Philadelphia Museum of Art; Santa Barbara (California) Museum of Art; Wadsworth Atheneum of Hartford, Connecticut; Walker Art Center, Minneapolis, Minnesota; City Art Museum of St. Louis; Joslyn Art Museum in Omaha, Nebraska; San Francisco Museum of Art; Container Corporation of America; Pepsi-Cola Company; Phillips Collection, Washington, D.C.; the Universities of Georgia, Nebraska, Oklahoma, and Illinois; Arizona State College; Alabama Polytechnic Institute; and Smith College Museum of Art in Northampton, Massachusetts. Shahn lives in Roosevelt, New Jersey, where he was formerly a councilman.

SHEELER, Charles, *Composition Around Red*, 26 x 33, oil on canvas, 1956.
(The Downtown Gallery.) Plate 78

"The painting *Composition Around Red* had its origin in a trip I made through Pennsylvania last spring.

"The painting will show that it combines several different views of farm buildings which is characteristic of my work in recent years regardless of subject matter.

"The idea is based on having realized that when we look at any object in nature there is memory of the object which we have previously seen which carries over as overtones upon the present.

"I combine the immediate image with things previously seen. The overtones may be related to the immediate or totally dissimilar.

"I am unable to say what art education is advisable. My own experience was that it took ten years to unlearn what I had been taught and to start anew. All that remained was to know how to sharpen my charcoal so that it would not break and how to wash the paint out of my brushes. In between one is on his own."

Charles Sheeler was born in Philadelphia in 1883. There he studied at the Philadelphia Museum School of Industrial Art (as it was then known), and received a traditional art training under William Merritt Chase at the Pennsylvania Academy of the Fine Arts. He also spent two summers abroad in Chase's painting class. In 1913 Sheeler was represented in the controversial Armory Show in New York. He is widely known as a photographer as well as a painter. A show of his photographs was held at DeZayas' Modern Gallery in New York in 1918, followed two years later by an exhibition which included both photographs and paintings. In 1945 he was awarded the Harris prize and medal, and he was artist-in-residence at Phillips Academy in Andover, Massachusetts in 1946. His work has been widely exhibited in the United States and in 1954 was honored at the University of California, Los Angeles, with a retrospective show, which subsequently went on circuit.

Institutions which have examples of his work in their collections include the Metropolitan Museum of Art, Whitney Museum of American Art, and Museum of Modern Art in New York; Art Institute of Chicago; Pennsylvania Academy of the Fine Arts; Museum of Fine Arts in Boston; Phillips Collection, Washington, D.C.; Detroit Institute of Arts; Worcester (Massachusetts) Museum of Art; Cleveland (Ohio) Museum of Art; Fogg Museum of Art at Harvard University, Cambridge, Massachusetts; Columbus (Ohio) Gallery of Fine Arts; Springfield (Massachusetts) Museum of Fine Arts; Newark (New Jersey) Museum Association; Santa Barbara (California) Museum of Art; California Palace of the Legion of Honor in San Francisco; and the University of Nebraska. He lives in Irvington, New York.

SHERMAN, Sarai, *The Forest*, 38 x 42, oil on canvas, 1958. Lent by Mr. Joseph H. Hirshhorn. (ACA Gallery.) Plate 131

Sarai Sherman was born in Philadelphia in 1922. She studied at the Barnes Foundation at Merion, Pennsylvania, the Stella Elkins Tyler School of Fine Art of Temple University in Philadelphia, and the State University of Iowa, as a result of which she holds the degrees of Bachelor of Fine Arts, Bachelor of Science in Education, and Master of Arts. She has traveled and lived in Mexico and Europe. Honorable mention in the Pepsi-Cola exhibition of 1946 was followed by two first prizes in her first one-man show in competitions held by commercial galleries in New

York in 1950, and a Fulbright grant in painting (1952-1953; renewed in 1953-1954) which was spent in Italy. Other one-man shows were held in New York in 1951 and 1955 and one also took place in Rome in the latter year. Among group exhibitions where Sara Sherman's work has appeared in addition to the Pepsi-Cola shows are those at the Pennsylvania Academy of the Fine Arts, Whitney Museum of American Art in New York, Brooklyn Museum, Art Institute of Chicago, California Palace of the Legion of Honor in San Francisco, and Brandeis University. She lives in New York City.

SQUIER, Jack, *Horned Figure*, 32½ high, bronze, 1958. (The Alan Gallery.)

Plate 8

Jack Squier was born in 1927. He attended Oberlin College and received his Bachelor of Science degree from Indiana University in 1950, his Master of Fine Arts from Cornell University in 1952, having given instruction in sculpture there from 1950 to 1952. Squier also taught sculpture at the Ogunquit (Maine) School of Painting and Sculpture during the summers of 1949, 1950, and 1951. He is now an assistant professor of art at Cornell and had his first one-man show at the University in 1952. Another followed at a New York dealer's in 1956.

Squier's works have increasingly been included in national shows since 1955 — Museum of Modern Art in New York, Museum of Fine Arts of Houston (Texas), Whitney Museum of American Art, Art Institute of Chicago, and Addison Gallery of American Art at Andover, Massachusetts. He is represented in the permanent collection of the Whitney Museum of American Art in New York and in the private collections of Nelson Rockefeller, Joseph Hirshhorn, Eero Saarinen, and others. He lives in Ithaca, New York.

STEVENS, Edward John, Jr., *The Jungle*, 13 x 22¼, gouache, 1956. (Weythe Gallery.)

Plate 73

"Art is a visual language and should be understandable through sight alone. I hope I have accomplished this in my painting *The Jungle*. It is a composite of the many jungles I have seen. The hot, humid atmosphere; the incessant growth skyward which seems to occur even as you observe; and beyond the jungle curtain, the deep mystery still lurking."

Stevens was born in Jersey City, New Jersey, in 1923. He received the Bachelor of Science degree in art education at the New Jersey State Teachers College at Newark in 1943 and the Master of Arts in art education at Columbia University Teachers College in 1944. From 1944 to 1947 he studied in art extension at Columbia. Since the latter date he has been an instructor in art at the Newark (New Jersey) School of Fine and Industrial Art.

Travel includes a trip to Cuba in 1942, followed by a visit to Hawaii in 1947; France, Italy, Egypt, the Sudan, Kenya, Ethiopia, and Italian Somaliland in 1949; Mexico in 1950; Bermuda the next year; and Greece, Italy, Switzerland, and the British Isles in 1952. In 1954 Stevens traveled around the world visiting Hawaii, Japan, Thailand, Indonesia, Bali, Straits Settlements, Ceylon, India, Pakistan, Iraq, Lebanon, Turkey, Italy, Spain, Balearic Islands, and Portugal. The year 1957 was highlighted by a journey through Polynesia and Melanesia which included Hawaii, American Samoa, Fiji, New Zealand, Australia, Tahiti, and Moorea in French Oceania.

His sixteenth annual exhibition will be held at a New York dealer's early this year (1959). One-man shows elsewhere include those at the Philadelphia Art Alliance in 1946; Honolulu (Hawaii) Academy of Arts in 1947; the Baltimore (Maryland) Museum of Art in 1948; Mills College in Oakland, California, in 1952; Ohio State University, 1954; Summit Art Association, 1955; and Tampa (Florida) Art Institute, 1955.

Among collections where Stevens' work is represented are the Whitney Museum of American Art in New York; Seattle (Washington) Art Museum; Smith College Museum of Art at Northampton, Massachusetts; Museum of Fine Arts in Boston; Newark (New Jersey) Museum Association; Montclair (New Jersey) Art Museum; Honolulu (Hawaii) Academy of Arts; Detroit (Michigan) Institute of Arts; Washington University, St. Louis, Missouri; American University in Washington, D.C.; Baltimore (Maryland) Museum of Art; University of Delaware; Chappell (Nebraska) Memorial Art Gallery; University of Omaha; Pennsylvania State University, Altoona, Pennsylvania; Amherst College, Massachusetts; Bryn Mawr College, Bryn Mawr, Pennsylvania; Pennsylvania Academy of the Fine Arts; Munson-Williams-Proctor Institute, Utica, New York; Addison Gallery at Phillips Academy, Andover, Massachusetts; and the San Francisco Museum of Art. His work is also represented in the private collections of Solomon B. Smith, Gypsy Rose Lee, David Rockefeller, Ilka Chase, Roy Neuberger, Hudson Walker, the late Sam Lewisohn, Frank Crownshield, and many others. He lives in Jersey City, New Jersey.

TAM, Reuben. *Ridge and Forecast*, 36 x 44, oil on canvas, 1958. (The Alan Gallery.) Plate 80

"*Ridge and Forecast* is about the spirit of place, light and the marks of nature, and about weather and portents. I intend the painting to be statement, evocation, and celebration."

Reuben Tam was born at Kapaa on the island of Kauai, Hawaii, in 1916. In 1937 he was graduated from the University of Hawaii with the degree of Bachelor of Education and did graduate work there in 1938. He also studied at the California School of Fine Arts in San Francisco and at the New School for Social Research and Columbia University in New York. Tam taught English and art in Hawaiian secondary schools for a few years and now teaches at the Brooklyn Museum Art School.

One-man shows of his work have been held in San Francisco, Sacramento, Honolulu, and New York City. He won the first national prize in the All-State Exhibition of American Art at the Golden Gate Exposition at San Francisco in 1940; first prize for painting in the Honolulu Academy of Arts annual exhibitions of 1939 and 1941; and first prize for oils at the Brooklyn Museum Biennial in 1952 and 1958. In 1948 he was awarded a Guggenheim fellowship.

Among institutions which own examples of Tam's works are the Museum of Modern Art, the Whitney Museum of American Art, the Metropolitan Museum of Art, and Brooklyn Museum in New York; the American Academy of Arts and Letters; Encyclopaedia Britannica; Newark (New Jersey) Museum Association; Munson-Williams-Proctor Institute at Utica, New York; Wichita (Kansas) Art Museum; Albright Art Gallery, Buffalo, New York; Dallas (Texas) Museum of Fine Arts; Fort Worth (Texas) Art Museum; International Business Machines Corporation; Butler Art Institute, Youngstown, Ohio; Des Moines (Iowa) Art Center; Massillon (Ohio) Museum; New York Public Library; Los Angeles Public Library; Honolulu

(Hawaii) Academy of Arts; Pennsylvania State College; and the Universities of Georgia and Nebraska. He lives in New York City and Monhegan Island, Maine.

TOBEY, Mark, *Space Ritual No. 7*, 39 x 26 $\frac{3}{4}$, sumi ink on Japanese paper, 1957. (Willard Gallery.) Plate 15

Comments by Mark Tobey appeared in the catalogues of the University of Illinois Exhibition of Contemporary American Painting for 1950 and 1951.

He was born in Centerville, Wisconsin, in 1890. Although he studied with Henry S. Hubbell and Kenneth Hayes Miller, he is to a large extent self-taught. Tobey has traveled in Europe and the Near East and visited the Orient, where he took lessons in Shanghai in 1934 under the Chinese artist Teng Kwei. From 1931 to 1938 he lived in England and had experience teaching art there and at the Cornish School in Seattle, Washington. He is stated to have been first recognized as a portrait painter.

There have been at least seventeen one-man shows of his work, three or more abroad in Switzerland, Paris, and London in 1954 and several at public museums in this country — Detroit Institute of Arts in 1946, Portland (Oregon) Art Museum in 1945, and a retrospective at the Whitney Museum of American Art in 1951. He has also exhibited widely in group shows at museums in this country and abroad, at the Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, and Brooklyn Museum in New York; Detroit Institute of Arts; Art Institute of Chicago; University of Illinois; Colorado Springs Fine Arts Center; and California Palace of the Legion of Honor, to mention some.

Among collections and galleries where his work is represented are the Metropolitan Museum of Art and Museum of Modern Art in New York; Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Detroit Institute of Arts; Seattle (Washington) Art Museum; Portland (Oregon) Art Museum; San Francisco Museum of Art; Phillips Collection in Washington, D.C.; and the Albright Art Gallery in Buffalo, New York. He lives in Seattle.

TOVISH, Harold, *The Blind Man*, 8 high, bronze, 1955. Lent by Mr. and Mrs. Robert Gardner. (Swetstoff Gallery.) Plate 10

Harold Tovish was born in New York in 1921. He studied at Columbia University from 1940 to 1943; at the Zadkine school in Paris, 1949-50; and at the Académie de la Grande Chaumière, Paris, 1950-1951. He was assistant professor of sculpture at New York State College of Ceramics 1947-1949. Since 1951 he has been assistant professor of sculpture in the department of art at the University of Minnesota. He has exhibited in museums and other institutions all over the United States, including the Metropolitan Museum, Whitney Museum, Toledo Museum, San Francisco Museum, Walker Art Center. First prize 37th annual Minnesota Artists Show, Minneapolis Institute of Arts, 1951. Purchase prize and Best in Show, Walker Art Center 5th Six State Sculpture Show, 1951." — H. Harvard Arnason, "Recent Art of the Upper Midwest," *Art in America*, Vol. 42, No. 1, Winter 1954, p. 41.

TSENG Yu-ho, *Aquarelle: Collage*, 34 $\frac{1}{4}$ x 68 $\frac{1}{4}$, water color on paper, 1958. Lent by Mr. and Mrs. Henry H. Brigham. Plate 68

Tseng Yu-ho's interest in collage grew out of her experience in the ancient Chinese method of using handmade papers in the mounting of paintings. She commenced blending ink and water color painting with paper collage in the spring of

1957. Though aware of "forces which rise from the unconscious," she writes, "I believe in a conscious execution. Therefore, technical problems are of great interest to me. While feeling the power of emotion, I strive for an impersonal transposition. Subject and form are thus for me of equal significance."

She feels that an artist, today more than ever before, must have "a solid and comprehensive cultural foundation. And he must be an accomplished craftsman. These two conditions fulfilled, he can rely on his own creative power."

Tseng Yu-ho (Mrs. Gustav Ecke) was born in Peking (Peiping) in 1923. She majored in art at Fu-chen University in her native city and was graduated in 1942. For several years she studied with Prince P'u Chin, one of the most typical of contemporary painters who work in the classical Chinese manner. She also did graduate work in various institutions in Peiping in Chinese literature and philosophy and occidental and oriental aesthetics, and has published three studies on classical Chinese painters. She has also contributed to the Enciclopedia dell'Arte being published in Rome. Since 1949 she has lived in Honolulu, where she is now teaching in the art school of the Honolulu Academy of Arts and serves as a consultant on Chinese painting for the oriental art collections. During the summer of 1958 she gave two lecture courses on Chinese painting at the University of California at Berkeley.

In 1953 she traveled for four months studying museums and other art collections in the United States under a Rockefeller scholarship. From 1956 to 1957 she spent a year in Europe, most of the time in Paris, for the purpose of studying art in general, both ancient and modern. She was commissioned in 1958 to do a mural for St. Catherine's church on Kauai and another for the Manoa cemetery in Honolulu. Later in the year the Juilliard School of Music commissioned her to design stage settings and costumes for Dallapiccola's oratorio *Job* and for Monteverdi's opera *Orfeo*.

In 1947 the M. H. De Young Memorial Museum in San Francisco presented the first exhibition of Tseng Yu-ho's work to be seen outside China. Since then her work has been shown in several places in America and in Europe, most recently in Paris in 1957.

Among recent prizes are first award in water color and a purchase prize in the exhibition of Hawaiian painters at the Honolulu Academy of Arts in 1957 and first award in mixed media in the same show in the following year. In 1958 she also won the first award of merit and popular prize in an exhibition held at Stanford University Museum and at the De Young Museum. She lives in Honolulu.

TWARDOWICZ, Stanley, *Number 38, 1957-1958*, 58 x 46, oil and enamel on canvas, 1957. (Peridot Gallery.)

Plate 16

Stanley Twardowicz was born in Detroit in 1917. He studied painting in Detroit from 1940 to 1944, in the summer school at Saugatuck, Michigan, in 1944 and 1945, and at the Skowhegan (Maine) School of Painting and Sculpture in the summers of 1946 and 1947. There followed travel in Mexico in 1948 and 1950 and in Europe in 1951-1952. He was awarded a Guggenheim fellowship in 1956. From 1946 to 1951 Twardowicz taught at Ohio State University.

There have been many one-man shows since 1947, both in dealers' establishments in New York and at Ohio State University; the Columbus (Ohio) Gallery of Fine Arts; Ball State Teachers College in Muncie, Indiana, in 1950 and 1953; Eastern Illinois State College at Charleston; the Decatur (Illinois) Art Center; University of Louisville, in Kentucky, and University of Kentucky; Ohio Wesleyan University;

and elsewhere. Representation in group shows was achieved at the University of Illinois in 1948; Guggenheim Museum in New York; Art Institute of Chicago; Whitney Museum of American Art, 1954, 1956, 1957; Carnegie Institute International, 1955; Provincetown (Massachusetts) Arts Festival of 1958; and Rome-New York Art Foundation's "American Artists of Younger Reputation," also in 1958.

Twardowicz's work forms part of the collections of the Columbus (Ohio) Gallery of Fine Arts; Ball State Teachers College, Muncie, Indiana; Newark (New Jersey) Museum Association; Museum of Modern Art in New York; and of private collectors, among them George Nelson, Joseph Hirshhorn, and Philip Johnson.

URBAN, Albert, *Phoenix No. 2*, 68 x 74, oil on canvas, 1958. (Zabriskie Gallery.) Plate 125

"*Phoenix No. 2* is an example of the importance of my 'world' in terms of art. Words can easily stand between the world of the painting and the eyes of the on-looker. Since I choose to use 'Vision' and not Literature as my medium, I will not now raise the barrier of words.

"As for the education of the artist— I feel that it should stimulate the curiosity in the student. The greater the teacher's own human development, the greater the student's yearning for a continuation of his (or her) development. The more there is at the source—the teacher), the richer the flow to the student.

". . . I have not chosen to exhibit for the past ten years. I have refused all offers that came my way, as I felt that it would be harmful to the substantial development of my 'world.' However, I did decide this year to show my recent works in a one-man show, for now I feel secure in a world that I am convinced of, and I have found it to be also convincing to those people who are sincerely involved in art."

Albert Urban was born in Frankfurt am Main, Germany, in 1909. There he studied with Max Beckmann, Vincent Cissarz, and Willi Baumeister, and became an assistant teacher in the Frankfurt Kunstschule. Fellowships made possible further study in Florence and Paris. There were one-man shows in Germany, the first when Urban was but nineteen years old, and participation in traveling and other group shows.

The Nazis branded Urban and other German *avant-garde* painters as degenerate and forbade him to paint. Finding life and work impossible for him in Nazi Germany, he went to England. After ten months in London he came to the United States, in 1940, with the help of the Quakers. One-man shows of his work followed in New York and Philadelphia, and he has participated in group shows at various places, among them the University of Illinois in 1950, Carnegie Institute, National Gallery in Washington, Whitney Museum of American Art, Walker Art Institute in Minneapolis, Art Institute of Chicago, and De Young Memorial Museum in San Francisco. His paintings form part of the permanent collections of the Metropolitan Museum of Art in New York, Museum of Fine Arts in Boston, Addison Gallery of American Art at Phillips Academy in Andover, Massachusetts, Brooklyn Museum, and National Gallery in Washington, D.C. He lives in New York.

VICKREY, Robert R., *Abandoned Wharf*, 24 x 36, tempera on panel, 1958. Lent by Dr. Morton Klein. (Midtown Galleries.) Plate 129

Robert Vickrey commented for the catalogue of the University of Illinois Exhibition of Contemporary American Painting and Sculpture for 1955.

He was born in New York City in 1926 and began to take the study of art seriously at the age of sixteen, studying with Victoria Huntley. He attended Wesleyan University in Middletown, Connecticut, for a time, but received his Bachelor of Arts degree from Yale University in 1947. Then came a year at the Art Students League of New York studying with Kenneth H. Miller and Reginald Marsh, followed by two years at the School of the Fine Arts at Yale, where he received his Bachelor of Fine Arts degree in 1951. One-man shows began the same year, and he has shown in group exhibitions since 1950 at the Metropolitan Museum of Art, Whitney Museum of American Art, Audubon Artists, and National Academy of Design in New York; Pennsylvania Academy of the Fine Arts; Corcoran Gallery of Art in Washington, D.C.; University of Illinois; American Water Color Society shows; and elsewhere.

Prizes and awards include winning the Edwin Austin Abbey mural fellowship in 1948; first prize at Florida Southern College at Lakeland, Florida, in 1952; and a Hallmark award in 1955. His work forms part of the permanent collections of the Whitney Museum of American Art in New York, Museu de Arte Moderna in Rio de Janeiro, and Florida Southern College. He lives in New York City.

WARSHAW, Howard, *The Witnesses*, 34 x 70, oil on masonite, 1958. (Jacques Seligmann and Co., Inc.) Plate 111

Howard Warshaw feels that nothing need be said about *The Witnesses*. However, concerning the education of the artist, he quotes from an essay of his which appeared in a Santa Barbara newspaper last summer:

"Between the idea and the reality
Between the motion and the act
Falls the shadow"

"With these words T. S. Eliot recites our dilemma, and it is with this shadow that we attempt to deal in the drawing class. That is: we are concerned with knowledge, and with experience, and perhaps above all with that shadowy no man's land that is their difference, and which works of art have on occasion illuminated. The ineffable, unique, fugitive, ever-changing passage of experience may not be arrested, paraphrased, categorized, compared — in short, it is unknowable. Knowledge is that which we contrive to be knowable, and is useful and delightful when we recognize it for what it is: the inventions of our brother's or of our own. Between these poles there is a tight-rope walk to be made not only in painting, but in all the arts, and increasingly this is true for philosophy and the sciences. For this we need technique. It may be inferred that the development of such technique in a drawing class might have broader meaning to a university than was at first suspected. All of this could be an introduction, and we could now discuss these techniques.

"Since in a few words this is impossible, we had better leave them as an interesting question.

"What are the techniques needed to continue the ancient wild-goose chase for reality? This is still the game, and we have much from those who have gone before and much we must find ourselves. These are the things we are working on in the drawing class."

Howard Warshaw was born in New York City in 1920, studied at the Art Students League of New York, mainly with Howard Trafton, and had his first one-man show in 1944. Since then his work has appeared in various national and other exhibitions in the United States. Prizes include a first for drawing and second for painting

at the Los Angeles County Museum in 1948; a first purchase prize for oil and another for gouache at the California State Centennial exhibition at the same institution in 1949. From 1948 to 1950 Warshaw taught drawing and painting at the Jepson Art Institute in Los Angeles. In 1951 he was teaching the same subjects at the State University of Iowa but is now on the staff of the University of California at Santa Barbara.

WATKINS, Franklin C., *Make the Monkey Jump*, 36 x 48, oil on canvas, 1958. Lent by the artist. Plate 95

Concerning *Make the Monkey Jump*, Franklin Watkins writes, "To probe its origin, I'd say it has something to do with our frantic post-sputnik efforts to throw something into orbit. But it ended up a still-life, I guess."

"As to art in general I feel like recalling J. P. Morgan's comment on the stock market — 'It will change.' It must do this to be art and the problem with the student is to prepare him with an equipment that will support him through change, and, in teaching, do the best one can to induce a creative state of mind."

Franklin Watkins was born in New York in 1894. He attended preparatory school at Groton, Massachusetts, studied for a year at the University of Virginia, transferred to the University of Pennsylvania, and thence entered the Pennsylvania Academy of the Fine Arts. "I graduated from no colleges and, as I look back, it appears that paint is the only form of education I've stuck to, and my only degree is Doctor of Fine Arts; but it's a long course — still unfinished."

During the first World War he worked on naval and marine camouflage. "Financial ups and downs involved me in various ways and means including several years in an advertising house. I freed myself from this, turning to more personal work in my later twenties. I've painted more or less regularly ever since."

"Student scholarships enabled me to travel abroad while I was young. They had been held over to be exercised after first World War confusions cleared up. Spain and Italy stand out as their effect is recalled. I teach (and have for many years) at the Pennsylvania Academy of the Fine Arts."

Franklin Watkins' work has been exhibited widely. Of especial note is a one-man show held at the Museum of Modern Art in New York in 1950. Among prizes and awards are first prize and Lehman prize at the Carnegie International exhibition in 1931 for his striking *Suicide in Costume* (now in the Philadelphia Museum of Art), an award at the Art Institute of Chicago in 1938, another at the Golden Gate Exposition at San Francisco in 1939, a medal in the Paris salon of 1937, awards at the Corcoran Gallery of Art in Washington in 1938 and 1939, the Temple gold medal, Beck gold medal, and gold medal of honor at the Pennsylvania Academy of the Fine Arts in 1941, 1942, and 1944.

Watkins has done murals for the Rodin Museum in Philadelphia, was artist-in-residence at the American Academy in Rome, 1953-1954, is an associate of the National Academy of Design and a member of the National Institute of Arts and Letters.

Among institutions which have examples of his work, in addition to the Philadelphia Museum of Art, are the Metropolitan Museum of Art, Museum of Modern Art, and Whitney Museum of American Art in New York; Pennsylvania Academy of the Fine Arts; Phillips Collection and Corcoran Gallery of Art in Washington, D.C.; and Courtauld Institute in London. He lives in Philadelphia.

WEBER, Max, *Leaning Figure*, 17¼ x 23¼, gouache, 1956. Lent by Mr. and Mrs. Irving Mathews. (The Downtown Gallery.) Plate 121

Max Weber prefers not "to express any opinion as to what the training of aspiring artists should be, particularly at this moment in the tumultuous flood of countless 'isms.'"

He was born in 1881 in Bialystok, which was at that time Russian. He arrived in the United States in 1891 and in due time studied with Arthur Dow at the Pratt Institute in Brooklyn, New York. In Paris he studied with Matisse and also with Laurens at the Julian Academy. Among his publications are *Essays on Art* (1916), *Primitives* (1926), and a portfolio of woodcuts (1957). He is a member of the National Institute of Arts and Letters and was awarded the honorary degree of Doctor of Humane Letters by Brandeis University in 1957.

A list of prizes he has won includes a medal at the Art Institute of Chicago in 1928; a prize at the Art Institute of Chicago, another at the Corcoran Gallery of Art in Washington, D.C., and a third at the Pennsylvania Academy of the Fine Arts in 1941; prizes at the Pepsi-Cola shows of 1945 and 1946 and a similar award at the La Tausca Pearls competitive show in 1946. He was awarded another prize at the Pennsylvania Academy of the Fine Arts in 1956. He has exhibited nationally and internationally. Weber's work forms part of the collections of the Metropolitan Museum of Art, Museum of Modern Art, the Whitney Museum of American Art, and Brooklyn Museum in New York; Art Institute of Chicago; Los Angeles County Museum; California Palace of the Legion of Honor in San Francisco; Phillips Collection in Washington, D.C.; Cleveland (Ohio) Museum of Art; Walker Art Center in Minneapolis, Minnesota; Newark (New Jersey) Museum Association; Baltimore (Maryland) Museum of Art; Santa Barbara (California) Museum of Art; Wichita (Kansas) Art Museum; the Jewish Theological Seminary of America; and the University of Nebraska. He lives in Great Neck, Long Island, New York.

WESSELS, Glenn, *Inlet*, 36 x 48, oil on canvas, 1957. Lent by the artist.

"I believe that the artist's education should not be limited to the narrow specialization of the traditional professional art school. On the other hand, I do not believe that he should be subjected to the general levelling of values which seems to result in the average college situation, where art is pushed into a corner in favor of other disciplines.

"The answer seems to me to be a properly organized University Art School or department. The aim should be to return to the professional attitudes and standards and the social acceptance of the Renaissance with no loss of adventure in research and experiment in expression. I feel the painter should be grounded in tradition, not bullied by it, as is apt to be the case in institutions where art historians are dominant. Criticism should come after the creative art — not before. So philosophy taught by a philosopher who understands painting should be a part of the artist's education. But the proof should always remain in the hands of the working painter.

"I do not believe the painter can fulfill himself in a vacuum, so that in all other respects than his major subject he should be educated like any other citizen — as broadly as possible.

"Courses in 'design'? Yes, if this includes volume and space design and the difference between painting space and sculptural space. Life drawing? Yes, but with the human figure used as a springboard into abstraction, and in relation to an environ-

ment. Composition? Yes, if the student is taught that he can't begin from rules, but must begin with a feeling, and discover the rules in his work as it progresses. In short I do not believe a painting can start from an intellectual problem, but must be emotionally motivated. Still life is a useful tool, as is landscape or any other natural material. Each has its uses in stimulating the artist's feelings of rhythm and structure. . . .

"Structure, harmony and rhythm of form and color alone will produce good design. But painting for me just carries emotional symbolism, representation, or both. If it carries only representation with structure and harmony it is illustration. For me the emotional content is what distinguishes fine art from just 'art' work."

Glenn Wessels was born in Capetown, South Africa, in 1895. He received his Bachelor of Fine Arts degree after study at the California College of Arts and Crafts and a Bachelor of Arts degree in psychology and a Master of Arts degree in Fine Arts from the University of California. Travel and study in Europe took place in 1928-1931, with the years 1928-1930 spent at Hans Hofmann's school of art in Munich.

Wessels extensive experience as a teacher includes giving instruction at the California College of Arts and Crafts, Berkeley, 1924-1928 and 1931-1940; State College of Washington at Pullman, 1940-1946; University of California at Berkeley, 1946 to the present; and summer sessions at Northwestern University, 1931; Mills College, Oakland, California, 1932; University of California at Los Angeles, 1948; and a state institution in Montana, 1949. From 1935 to 1939 he supervised the W.P.A. art project for northern California and he was art critic for the San Francisco *Argonaut* from 1934 to 1940. Wessels also wrote and illustrated correspondence manuals in drawing and painting for the University of California Extension Division in 1945 and 1946 and contributed to the *Encyclopedia Americana* in 1956.

There have been one-man shows on the West Coast, including one at the Santa Barbara Museum of Art and another at the Oakland (California) Art Museum. Wessels has also been represented in various group shows in California. Prizes and awards include honorable mention at the Oakland Art Museum in 1935 and the Seattle Art Museum in 1944, and prizes at the San Francisco Art Association annual show in 1956, Oakland Art Museum in 1957, and the Jack London Square Exhibition at the same institution in the same year. Numerous private and public collections have examples of his work.

WILDE, John, *Still Life With Currants*, 10 x 12, oil on wood panel, 1957.
(Edwin Hewitt Gallery.) Plate 132

John Wilde feels that his statement for the 1957 catalogue of the Exhibition of Contemporary American Painting and Sculpture at the University of Illinois is still valid, but would amend the last sentence slightly to read, "My interest in the *object* (the *thing*, the *is*), for its own sake, grows and develops; my interest in ideas (as subject) atrophies."

About *Still Life With Currants* he writes, "Early one July morning I picked currants for jelly: the fantastic integrity (beauty) of the fruits demanded response: saving a handful from the cooking-pot, I carried them to my studio: the summer morning's light, the interior, the currants, all of the reality of the moment, the whole world demanded; I did the best I could, not copying, only making reference to the prime motivation (the outside world); this picture is in that sense a devotional, a tribute, primarily; if it is also a work of art, I am forever grateful.

"Although reluctant to write about my painting, I have strong feelings and can be quite vociferous about the education of the artist. In the attempt to be succinct, however, I will say just *drawing*. I must avoid being led into a dissertation on the matter, but I must also add that everything else is peripheral and subsidiary. The artist is, if he is an artist, intelligent. He will learn; — note the amazing erudition of painters who have had the minimum of formal education. In the academics I would favor strong emphasis on the natural sciences and perhaps some history. Literature and art history will take care of themselves (what good painter isn't on intimate terms with N. M. Deutsch or Vien); philosophy is in a different realm and of no concern. These observations are concerned with the education of the artist; the teaching of art is quite another matter and I shan't burden you with my opinions thereof."

John Wilde was born in Milwaukee, Wisconsin, in 1919. He studied at the University of Wisconsin, where he is now associate professor in art education and teaches beginning and advanced drawing in addition to a graduate seminar in art. He has had twenty-five one-man shows since 1940, including his fifth one in New York this February (1959). Another one, his first on the West Coast, is to be held in May (1959).

Wilde's work has won major awards in many local and regional exhibitions, including the biennial shows at the Walker Art Center in Minneapolis, Minnesota, and the Old Northwest Territory shows, and has often been part of national exhibitions. He has also exhibited at various times at the Museum of Modern Art in Paris; the arts festival at Aix-en-Provence, France; the Festival of Two Worlds in Spoleto, Italy; and the state museum at Grenoble, France. His paintings form a part of the collections of the Pennsylvania Academy of the Fine Arts; the Whitney Museum of American Art in New York; Wadsworth Atheneum in Hartford, Connecticut; Detroit Institute of Arts; Art Institute of Chicago (drawings); Milwaukee (Wisconsin) Art Institute; University of Wisconsin; Santa Barbara (California) Museum of Art; Marquette University, Milwaukee, and Milwaukee War Memorial; and are also found in many private collections. He lives in Evansville, Wisconsin.

WINES. James. *Boy With Birds*, 30 high, welded steel. 1958. Lent by Mr. and Mrs. John Metzberg. (Fairweather-Hardin Galleries.) Plate 14

James Wines was born in Chicago, Illinois, in 1932. He studied at the school of art at Syracuse University, where he received his Bachelor of Arts degree in 1955, and worked under Ivan Mestrovic from 1954 to 1955. Then came travel in Spain, France, Italy, Turkey, and Greece during the years 1956-1958. There have been one-man shows of his work at dealers' in Rome and Los Angeles (graphic art) and at the Syracuse Museum of Art in 1954 and Baltimore Museum of Art in 1958.

His work was also included in exhibitions at the Library of Congress, Dallas (Texas) Print Society, and the Print Club in Philadelphia in 1952; Syracuse Museum; Brooklyn Museum; Baltimore Museum of Art, 1952-1956; Whitney Museum of American Art, 1958, and Museum of Modern Art, 1957-1959, in New York; art festival at Los Angeles in 1958; Sacramento (California) State Fair in the same year; American Academy in Rome, 1957; and the Uffizi in Florence (International exhibition of drawings in 1957).

Prizes and awards include first prize in an international poster contest for the United Nations in 1950, the Pulitzer prize in art (series of prints) in 1952, National

Scholastic scholarship to Syracuse in 1955, Rome prize for sculpture, also in 1955, and a Hartford fellowship in 1958. He now lives in Rome.

WOELFFER, Emerson, *Napoli Foriò*, 56 x 40, oil on canvas, 1958. (Poin-dexter Gallery.) Plate 26

"I feel that I am associated with the group of introspective painters, not painting what I know or see, but what I haven't seen or known." Woelffer was born in Chicago in 1914, studied at the Art Institute of Chicago, and worked on the Federal Art Project from 1937 to 1939. He was on the staff of the Institute of Design in Chicago from 1942 to the summer of 1949, when he taught at Black Mountain College. In 1947 Woelffer received honorable mention at the San Francisco Museum of Art; the next year a prize; in 1948 honorable mention at the Art Institute of Chicago; in 1949 the first Pauline Palmer memorial prize. His art has also appeared in a one-man show in New York in 1949, in well-known group exhibitions in this country, and in Paris and Switzerland.

WOODS, Conrad, *Verde*, 24 x 42, leather collage, 1957. Lent by the artist. Plate 82

"*Verde* is a leather collage whose subject matter is derived from landscape forms seen during my stay in Mexico. The organic nature of this collage is benefited by the natural quality of the raw side of the leather. I have tried to incorporate this organic quality inherent in the leather with the forms found in nature.

"As regards comment upon the education of an artist, I believe I am still too young (having just graduated) to be very authoritative. In ten years I should have the perspective to comment upon the subject of education."

Conrad Woods was born in New Milford, Connecticut, in 1932. He studied at the University of California at Los Angeles and at the University of Illinois, where he received his Bachelor of Fine Arts degree in 1956 and his master's degree in 1958. In 1958 he had his first one-man show at a New York dealer's and was represented in the spring exhibition of fifty-six painters at the New York City Center Gallery in 1957.

In 1956-1957 he lived and painted in Mexico as the result of a scholarship received from the University of Illinois. Other prizes include first prize of \$300 in a regional central Illinois exhibition, an award in a show of religious art, and first prize of \$400 in the St. Louis Artists Guild show in 1958. He is now living in Old Greenwich, Connecticut.

ZERBE, Karl, *Good Angel Tenanted*, 69 x 28½, polymer tempera on masonite, 1957. Lent by Mr. Sherle Wagner. (Nordness Gallery.) Plate 28

Karl Zerbe was born in Berlin in 1903. He studied in Munich and Italy from 1922 to 1926. Travel in France followed in 1930-1931. In the year 1934 he arrived in the United States and has since become a citizen. Residence in Mexico during 1936 and 1937 was followed by a trip to Europe in 1938.

Prizes include the Paine award at the Virginia Museum of Fine Arts in 1942; first prize at the Institute of Contemporary Art in Boston in 1943; Blair prize in 1944 and Harris Medal in 1946 at the Art Institute of Chicago; third prize at the Carnegie Institute in 1948; awards at the Pennsylvania Academy of the Fine Arts in 1947, 1949, and 1951; first prize in the Boston Festival of Arts in 1953; and a purchase prize at the University of Illinois in 1955.

One-man shows began in America at the Germanic Museum of Harvard University in 1934. Since then there have been twelve more at various museums and art institutes (for instance, Art Institute of Chicago, 1945 and 1946; Colorado Springs Fine Arts Center, 1952; M. H. De Young Memorial Museum of Art, 1952). From 1937 to 1954 Zerbe was head of the department of painting at the school of the Museum of Fine Arts in Boston, and from 1954 to the present, professor of art at the Florida State University at Tallahassee. His work is represented in the collections of the Metropolitan Museum of Art, Museum of Modern Art, and the Whitney Museum of American Art in New York City; Brooklyn Museum; Albright Art Gallery, Buffalo, New York; Art Institute of Chicago; Museum of Fine Arts in Boston; City Art Museum of St. Louis; Cranbrook Academy of Art in Bloomfield Hills, Michigan; William Hayes Fogg Art Museum and Germanic Museum at Harvard University, Cambridge, Massachusetts; Fort Worth (Texas) Art Association; John Herron Art Institute, Indianapolis, Indiana; Los Angeles County Museum; Newark (New Jersey) Museum Association; Phillips Collection, Washington, D.C.; Museum of Art at the Rhode Island School of Design in Providence; Virginia Museum of Fine Arts, Richmond; Fine Arts Society of San Diego, California; Birmingham (Alabama) Museum of Art; Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts; National Institute of Arts and Letters; Walker Art Center, Minneapolis, Minnesota; Munson-Williams-Proctor Institute in Utica, New York; Butler Institute of American Art at Youngstown, Ohio; Art Museum of the New Britain (Connecticut) Institute; Massachusetts Institute of Technology in Cambridge, Massachusetts; Illinois Wesleyan University; State University of Iowa; Oberlin College, Oberlin, Ohio; Smith College Museum of Art at Northampton, Massachusetts; Washington University at St. Louis; Alabama Polytechnic Institute; Encyclopaedia Britannica; International Business Machines Corporation; and the Universities of Georgia, Illinois, Iowa, Minnesota, Nebraska, Oklahoma, Rochester (New York), and Washington. He lives in Tallahassee, Florida.

ZORACH, William, *The Family*, 20½ high, black granite, 1957. Lent by Mr. L. Arnold Weissberger. (The Downtown Gallery.) Plate 5

"As to the origin of *The Family*, I felt that as my life motif has been 'Mother and Child' (I have also done a group of 'Father and Son') I should do a family group. I hope someday to do this idea in a larger stone carving.

"It is important for an artist to have an education — better if he seeks his information when he is ready and feels the need of a particular subject — not just to take courses for credits. Self education is the most valuable for an artist. An artist, or rather a student, should be made to realize that there are many facets to art . . . and that he should learn to master every facet during his student period. But as he matures he should concentrate on the one for which he has the greatest aptitude. Too many artists today only know one facet, and that is scribbling — laying in a canvas or preparing an armature with clay. And even in that they show no craftsmanship. In fact, they say craftsmanship is of no importance. . . .

"These developments are nothing new. It is part of the cycle of human events."

Zorach was born in Eurburg (Eaurburick-Kovno), Lithuania, in 1887. When he was four years old he was brought to the United States of America. He studied at the Cleveland School (now Institute) of Art, the Art Students League of New York, and in Paris in 1910, where four pictures by Zorach were hung in the Salon d'Automne.

Having returned to the United States, he did his first carving in wood in 1917, continued water color but finally gave up oil painting altogether. Zorach has published articles on art in periodicals and is the author of a book *Zorach Explains Sculpture* (1947). He is a member of the National Institute of Arts and Letters. Last summer (1958) Bowdoin College in Brunswick, Maine, conferred an honorary Master of Arts degree upon him and he was honored with a citation from Bates College in Lewiston, Maine. Zorach has taught at the Art Students League of New York since 1929.

Awards include the Logan medal and prize for sculpture at the Art Institute of Chicago in 1931, a prize for water color at the same institution in 1932, and honorable mention at the Architectural League of New York in 1939. The League presented him with the Avery award for sculpture last winter. He executed a figure for Radio City Music Hall in 1933, a marble statue of Benjamin Franklin for the Post Office Building in Washington, D.C., in 1938, and a monument for the New York World's Fair of 1939. His monumental "Head of Moses," carved in Labrador granite, is permanently placed in the entrance lobby of Earl Hall, Columbia University, New York City.

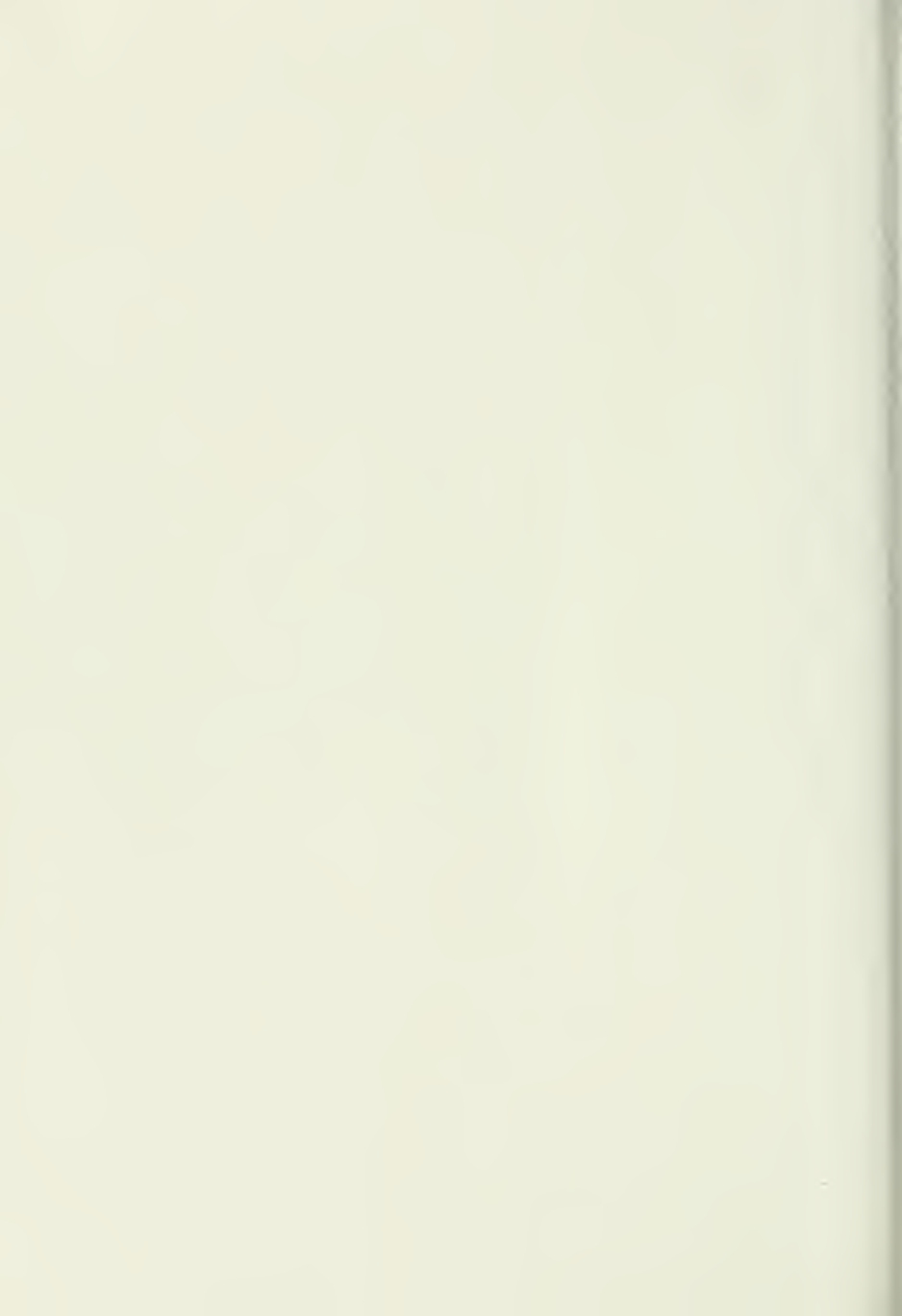
Zorach's work has been widely exhibited, and his sculpture is represented in the collections of the Metropolitan Museum of Art, the Museum of Modern Art, and the Whitney Museum of American Art in New York; Berkshire Museum, Pittsfield, Massachusetts; Newark (New Jersey) Museum Association; Wichita Kansas Art Museum; and the Palm Beach Art League (Norton Gallery), West Palm Beach, Florida, among others. His water colors form part of the collections of the three New York museums mentioned above; Brooklyn Museum; Museum of Fine Arts in Boston; Columbus (Ohio) Gallery of Fine Arts; Art Institute of Chicago; Phillips Collection, Washington, D.C.; Cleveland (Ohio) Museum of Art; Los Angeles County Museum; and others.

He lives in Brooklyn, New York.



University of Illinois

1959

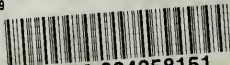


UNIVERSITY OF ILLINOIS-URBANA

759.116U

C003

CONTEMPORARY AMERICAN PAINTING AND SCULP
1959



3 0112 024258151